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# Designing a World: A Foray into Scenography and Settling

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**DESIGNING A WORLD:  
A FORAY INTO SCENOGRAPHY AND SETTLING**

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
College of Music and Dramatic Arts  
in partial fulfillment of the  
requirements for the degree of  
Master of Fine Arts

in

Costume and Scenic Technology and Design

by  
Nathan David Ynacay  
B.A. Palm Beach Atlantic University, 2016  
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## **PREFACE**

A note regarding gender:

In Chapter Four, though the chapter is based in a theoretical exercise of what could happen within the design process, for sake of grammatical ease, the author has used the gender identity of the design staff, director, and student designer. The author considered using "they," "he or she," or "s/he" but decided against the neutrality because it would be a comparison to the actual process. The decision should not be interpreted as anything but grammatical convenience in the comparison of the ideal process to realized process.

A note about figures:

All figures used throughout the document were created or photographed by the designer unless otherwise noted in the caption.

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## **ABSTRACT**

This work examines the design process as taught and what was practiced during Louisiana State University's production of *LMNOP- A New Muzical*.

This will examine the design process as typically taught to undergraduate theatre students in all aspects of the discipline. The collaborative nature of the design process as taught to cast members, directors, and production team will be examined. After this examination, the design process for Louisiana State University's production of *LMNOP- A New Muzical* will be used to compare and contrast the actual process with the theory of a collaborative design process. After, there will be an evaluation of the process as a whole.



## CHAPTER 1: AN INTRODUCTION

A Bachelor of Arts in theater program often focuses on a wide-ranging curriculum to give students a comprehensive background in theater while allowing them to concentrate in an area, be it technical, performance, education, or other facets of the dramatic arts. These programs require students to take introductory-level design classes with the intent of creating a better-informed theater artist; theoretically, students who train as an actor or director will have some knowledge of the design process, methodology, techniques, and would be capable of collaboration. The same is true of designers trained under this philosophy. In *Unmasking Theatre Design*, Lynne Porter describes collaboration as "the tool that we use to connect all the disparate parts of a production into a unified whole" (Porter 240). This intentional communication is considered the cornerstone of the theatrical design process. One of the most critical by-products of communication is collaboration.

A good story can be complex and feature many facets, so designers reading the script may notice some ideas while the director may be focused on other aspects of the story; thus, there becomes a need to collaborate and combine ideas across disciplines. Collaboration is the discussion of ideas with director and other designers and working as a team to produce a theatrical production that is both visually strong and supports the narrative of the story. For example, Stephen Unwin examines his directorial analysis of *The Cherry Orchard* in his book, *So You Want to Be a Theatre Director?* He prepares by researching the writer and the world in which the play has been written. Through his analysis of the time period, he has a notion of popular ideologies and can answer hard questions the actors might ask. From this research, he creates an outline chronicling the essence of the play, explaining that "The essential thing is to get a clear sense of the core dramatic action and know the fundamentals of what happens"

(Unwin 51). He then focuses on understanding the points of views of the characters, the artistic structure of the play, and preparing his particular take of a play. In *Unmasking Theatre Design*, Lynne Porter suggests that analysis, for a designer, “analysis is not interpretation” (Porter 113). She says ideas and images may arise as the script is analyzed, but the focus is not an interpretation or approach for presenting the story. Porter feels that the play's plot structure, the overriding thematic ideas driving the play, traits each character displays, essential elements of the play's physical environment, how the environment shifts over the course of the play, are all ideas that must be analyzed (Porter 113).

Without understanding the play, the design cannot be accomplished. This is the tool which designers use to gather inspiration. Both Unwin and Porter's analyses share similarities but are focused on separate goals. With these two analyses completed by directors and designers, the team will come together and talk through their ideas which stem from the analytical process. Through collaboration, the members of the production team can discuss ideas, contribute feedback, and "help weave together several viewpoints" (Porter 243) to arrive at a final design direction. Both collaboration and communication are key to the process. With open communication, the collaborative process can be a nurturing place of growth where design ideas bloom into realized forms. Theatre students are taught collaboration, not just between the actors and directors, but between the production staff and director as well. Young theater artists are taught that collaboration is key to creating well-balanced theatre.

## **AN OVERVIEW OF THE PROCESS**

Most theater students are taught similar variations of a single process to arrive at a final product for the stage. In *Designing with Light*, J. Michael Gillette expands upon the design process, stating that while there is a definite process to follow, it is not a linear process; constant

revision, experimentation, and continuous self-evaluation are to be expected when designing a production. He goes so far as telling the reader that once the process is learned, they should consciously forget it, "because an unfettered mind-one that isn't concentrating on slavishly following each step in a process-is more creative" (Gillette 173). According to this method, the designer would be unconsciously guided by the process, and if they ever find that they are bogged down or lost, they can refer to the process. Gillette breaks down the process into a series of seven steps, which include commitment, analysis, research, incubation, selection, implementation, and evaluation.

The design process begins with commitment to the actual work. Beyond signing of contracts and a legal agreement, there must also be a mental commitment to pursue the design and the ensuing ideas to their conclusion. Next, the script is analyzed, often spanning 3-5 readings of the script, wherein the scenographer confers with peers, comparing their work and the thoughts and analysis of the director. In the analysis stage, the director and designers explore ideas and establish a concept for the production. Porter describes the concept as being comprised of two portions: the design idea and the design expression. The design idea is the center of the design, which can be expressed as a visual metaphor where "...The design idea becomes the unifying tool, driving the designer's choices" (Porter 23-24). The expression of the design idea helps dictate visual style. Porter uses an example of different approaches to *Hamlet*. There are notable differences between the expression of the design of *Hamlet* as a detective story versus the story happening in Hamlet's mind:

*Hamlet* is a detective story. This might inspire the designer toward a film-noir style. This will affect the color palette, the clothing period, the quality of the light, and the soundscape...

*Hamlet* is the inside of Hamlet's mind. This might inspire the designer to consider the various things that float through Hamlet's head: elements from his life concerning

royalty, scholarship, fathers and sons, family, treachery, faith and rational thought. This design might have a more dreamlike effect on the audience, while the former examples might be more specifically anchored in a particular period or locale (Porter 24).

Both are strong design ideas with distinct aesthetics, and they both came from an analysis of the same play. Porter points out that usually "the audience will only see the expression of the design idea, not the design idea itself" (Porter 25). The designer still needs a design idea, or concept, from which to draw ideas. This idea is a suggestion to the team, and together they develop the final concept for the show.

After analysis, the designers will conduct research, collecting any visual data as inspiration for the specific theme of the production, or informational images which provide logistical details to inform the design. A designer may do background research into earlier productions to solve any perceived challenges. When they have enough information to move the production forward, the designer produces samples and ideas. This can include sketches, thumbnails, rough models, lighting tests, demos, and possible sound clips. Because scenic, lighting, costume, and projection designers deal in a visual medium, they will often develop sketches or models to show the director and other production members ideas. Sketches can be quickly developed, as can thumbnails, and can express ideas that mere words may not do justice. Models, either working models (allows production members to test ideas and make changes) or white card models (a quick three-dimensional model using elements of the elevations to inform the space and structure of the final set, typically done with little detail and no color), can enlighten the production team of logistical details, transitions, and spacing, in a clear way that is easier to understand. These two particular methods are more common in the scenic designer's process, but the research is also used by costume, sound, projections, and lighting designers. For

the sake of ease, the paper will focus predominantly on the design approach of the scenic designer and costume designer.

After conducting research, the designer will go through an incubation period with their design. At this point, the production team will allow these ideas and themes simmer, hopefully yielding insight and allowing ideas to penetrate the group. The production team will look for possible connections to each other's analysis to the overarching production concept. This time allows for a subconscious focus on the ideas, and to work through some challenges which may still be unanswered by the research step.

In selection, designers weed out unnecessary data, getting rid of false starts or design choices of little merit. This is a large portion of the designer's job; because there are many ways to enter the world of the play, a designer decides on which entrance will be the most relevant to the production concept. Included in the selection process is costing, which is a collaboration between the designer and their respective technical heads to determine if the design is within the budget. The technical director estimates the lumber for the set, the scenic charge approximates the paint, and the costume designer meets with the costume shop manager regarding the feasibility of the costume development.

Once it is time for implementation, a designer will submit their Design Package (final sketches, elevations, detail drawings, models, and paperwork) which will allow the building process to move forward. The designer submits the package and stays in close contact with the technical staff as they build from the design. During rehearsals, the designer will be called upon to make decisions regarding the look of decorative and hand props, furniture, certain effects, or costuming pieces. Implementation continues until the opening of the show, with technical rehearsals, dress rehearsals, and previews allowing for revisions up to the opening of the show.

The final step is an evaluation of the overall design. It is at this point that the designers, technical staff, management, and director should debrief and examine the entire process with the goal of noting successful elements and finding solutions that expedite the design and show. The process of evaluation includes a self-evaluation where the designer can assess their experience and process. The designer can document the process to notate areas of improvement and growth in artistry and collaboration. Some evaluation is “post mortem,” where the examination of the process is done after the show closes.

Though designers work within a visual medium, and much of their training is devoted to exploring visual communication, a designer must also be very good at expressing themselves verbally and in written formats. Productions can fail, even while following the design process perfectly, if communication is not established at the start. In *Theatrical Design: An Introduction*, Kevin Lee Allen states that “each designer needs to be unafraid to present their ideas, ask and answer questions, and defend positions” (Allen 209). Director, designers, technical team, and management strive to maintain open lines of communication during the design process via design conferences, production meetings, and thoughtfully posed questions and responses, among other things. When the communication of thoughts and ideas are immediately met with negativity without consideration, this can hinder the relationships in the room.

Designers must have strong interpersonal communication skills, as well as the ability to explain processes, ideas, and tell a compelling story for their design in a concise, yet elegant balance. The technician may not need to know why a piece of blue fabric represents a winding river, but they must know how it is attached, the planned purpose, and details about the fabric itself: Is it blue? Is it dyed? Is it being revealed during the scenes, or is it set out during intermission? How is it being handled on stage? These are all important things for the designer to

note in conversation but should also be documented in technical drawings and written documentation and shared with other members of the team. Not all members of the team need to understand the artistry of the river and what it represents, but they must have the information to construct the element. However, this information could be useful for the director and cast members in understanding the visual metaphor constructed by the scenic designer and how their roles relate to its use. When communicating, the designer must be strategic in figuring out who needs which pieces of information. Ease of communication with technical staff may also lead to future jobs, so it is always best to create a flow of communication that stimulates work, but also keeps everyone in the loop.

## **CHAPTER 2: THE DESIGN PROCESS**

As previously mentioned, the design process must always begin with commitment to the work. Not only the work, but the time it takes to see a design through to its completion. Scenic elements, costume pieces, lighting changes, sound cues, projected images, video content, and properties, all take time and man-hours to create, so commitment is essential. Designers have a strong constitution when designing a production because the demands of a design are plentiful and rigorous. They must nurture the show and keep the design process moving forward. Not only do they continually build a design, but designers also live in the world of the play for several months before the show even goes into production, so they must be willing to dwell on the details. There is also the logistical process of signing a contract that clearly states what the designer is accountable for; it is the responsibility of the designer to assess whether the contracted work is worth the time and effort of a design. Once a contract is signed, the designer continues forward into the subsequent steps of the process with a firm resolve to meet the needs of the designs of the show.

A good design does not come from an ill-informed place. Unwin describes a process which he, as a director, finds it useful to read the full play aloud with a designer, typically pre-visual, for the express purpose of honing in on the elements which the writer finds absolutely necessary. He also describes various ways designers can jot down their analysis of the play; from sketchbooks filled with doodles and notes, to meticulous outlines, there is no “right or wrong” way to notate analysis, so long as there is an examination of the text (Unwin 82). Much more than a cursory first reading, it requires at least three reads to begin to assess the script and its needs (Gillette 186). Gillette writes that three times are necessary, but encourages more readings, and describes what should happen within each reading (Gillette 186). During the first reading,



the designer is encouraged to read for the entertainment and joy of reading a new script. In the second reading, the designer should begin to note specific inspirational thoughts, lines that jump out, and specific moments that kindle creativity:

These inspirations are random, often disconnected, thoughts and impressions about the appearance of the various design elements. Jot them in your notebook or PDA. If they are more visual than verbal, sketch them.

As you continue to reread the play you will get more ideas. Ideas will also appear when you are not reading the script... don't judge the ideas at this point. Gather information now and weed later (Gillette 187).

The third reading is when notes are made of specific things within the script, or the mechanics of the piece. Information from the third reading is not only amassed through reading, but also through production meetings and additional conversations with production design team. During this analytical process, the designers will ask questions of the director, other designers, and producers; with these answers, the designer can compare their analysis to everyone else's vision of the play, giving the designer a wider pool of resources to draw from.

In Gillette's research stage, he differentiates between two types of research: background research and conceptual research. Through background research, a designer looks at previous productions, not to copy the designs established by other productions (which is not only lazy, but also illegal in most states), but as a part of collecting as much information about the production as possible. The designer performs factual research, including the time period of the play, and any unfamiliar words or concepts relating to the play. With conceptual research, the designer looks for solutions within the challenges of the play. They examine how a particular image can capture the mood of an entire scene, which helps provide guidance for the designer and a visual for the other members of the production team. During these phases of research, the designer collects as much information as possible and brainstorms with other members of the production

during formalized production meetings or design seminars. Once pertinent research has been compiled, the incubation period begins.

Though the incubation process is a step that is sometimes over-looked, it holds merit in practice because “Quality work happens more easily if you allow time for incubation” (Gillette 180). This phase of the process allows the idea to grow subconsciously without constant supervision. The incubation period makes it possible to find answers to challenges organically, without the additional pressure of a looming deadline.

As the designer transitions into the selection phase, they must sift through all their ideas to find the specific design concept. This is also done with the group later in the design meeting, but identifying options early is helpful to the designer. This selection process takes place over the course of multiple meetings with the goal of arriving at a common production design concept. Here, communication and collaboration are utilized most! Designers must navigate other designers' ideas, striving to mix a common idea together from the collection of analysis and research done by other designers and the director. Through the collaborative process, the designers use their analysis to move forward. Designers use multiple means to communicate ideas within the team. Scenic designers may include rough models, sketches, images, and thumbnails, while costume designers will use sketches, research pictures, and even texture swatches to reveal ideas. This concept can be a combination of several ideas, so communication between all parties must be present. Once everyone in the room is moving towards the same design goal, they can begin the process of implementation.

In the implementation phase, the designers complete a design packet to be presented at a final design meeting. For scenic designers, this packet should include research, a ground-plan, sections, elevations and details, color renderings or a painted model, and a properties list with

orthographic drawings, if necessary. For costume designers, implementation involves assembling a costume bible for the production which contains the purchasing information for fabrics, swatches, patterns (made by the cutter/drapers), color renderings, detailed sketches, pull/rent/buy lists, laundry lists, measurements, and fitting notes. Unlike the scenic designer, the costume designer's initial version of their bible might be incomplete because much of the work depends on the measurements of cast members; but the framework, paperwork, and the renderings must be completed before final design presentation.

During the final design presentation, the director and team distribute information to all of the designers and technicians, later presenting it to the cast members. From here forward, the design meetings become production meetings as the show begins construction and the director begins rehearsals. In this phase of the design process, it is not uncommon for changes to occur, so the designer must remain flexible. Technicians take designs and begin building the show elements, and they coordinate with other department heads to figure out the best way to continue the process as expediently as possible. This work should be coordinated with the production manager and the calendar. Careful coordination and communication prevents dead space and wasted-time for the workers. For instance, the lighting department may not be able to drag a ladder across the stage floor to focus lights because the paints department has painted the floor -- the interconnectivity of each department makes proper coordination all the more essential. Such coordination takes place during production meetings and through constant, open communication through email. The designers are dependent upon the shop heads and the production manager to host daily technician meetings and make sure the work is moving forward. The designer must be able to answer questions in a timely manner to ensure work can move forward.

The designer helps guide the process as rehearsals illuminate the use of objects or clothing, resulting in changes to the original designs. As the director and cast members flesh out the physical needs of the space and the items in it, the designer can make adjustments. Stage management is a vital component of communication. Stage management rehearsal reports, published documents sent to all production staff, should detail concerns to expedite potential solutions. Other unplanned movements or new blocking can be identified early in the process via designer run/ stumble through rehearsals. These specifically allocated rehearsals which require that the designers be present with the director to view the play in its entirety, ask questions, and see how the space is being utilized. The director and designer can collaborate on productive adjustments. Porter gives advice to the director as a designer to “beware closing down creative solutions too early in the process” (Porter 250).

During the designers’ run/stumble through, the designers and director can modify furniture, scenic units, and costumes to meet the needs of the blocking, and inform technicians of possible safety concerns. It is also at the designers’ run/stumble through that the lighting and the sound designers will discuss any elements that may not have come up in prior meetings.

After these rehearsals, the production team continues moving forward, making adjustments to the design to accommodate the established blocking of the play. During this period, the costume shop asks cast members in for final fittings, the props department continues building and modifying pieces to suit the show, and scenic design technicians continue building with enough time to hand off finished pieces to the paint shop where items advance to their final look for the show. The lighting department hangs lights and focuses them, and sound technicians do the same for the speakers in the sound plot. All production area heads then move forward with their respective duties, working around each other, with safety in mind, to ensure that the

production continues on schedule. If the production is a musical or an opera, it is common to have either a sitzprobe or a wandelprobe. Anne E. McMills defines a sitzprobe as a rehearsal in which the cast members “sit and sing” with the purpose of giving cast members at least one chance to sing through the score with the orchestra before tech; the wandelprobe is the same concept but instead of sitting, the cast members perform blocking as well (McMills 112).

The scenic, lighting, projection, and sound designers all attend a paper technical meeting with the director and stage manager where the stage manager logs cues into their prompt book. The prompt book is a modified version of the script in which the stage manager has written scenic, light, sound, projection, and any other pertinent cues used for the show. There might be a shift rehearsal, which is used by stage management, scenic designers, the run crew, and director to practice shifts in scenery before involving cast members. From this rehearsal, the team sometimes has a few days to get ready for the technical and dress rehearsals. The designers keep communication open with the director during weekly production meetings, but the idea now is that the design is complete and technicians are taking the majority of the work and implementing any changes necessary to load-in the pieces for the technical week.

While the previous acting and blocking rehearsals focus on the exploration of the play and rehearsing the blocking choices, the technical rehearsal’s focus is on technical elements. With the shift rehearsal complete, the technical team can now focus on the lighting and sound cues. After running through the production in a cue-to-cue, there is a dress rehearsal. The elements are staggered to allow the production team to move from one focus to the next. When it is laid out this way, the complicated process is simplified. At this point, all the pieces come together, cues are added, and timing is worked out by the director, stage manager and designers

to lock in the total design moments for the show; this includes lighting changes, scenic shifts, costume changes, sound cues, projected images:

Any ‘special effects’, costume ‘quick-change’, set ‘scene change’, along with every ‘lighting cue’ and ‘sound cue’ need working through. They are worked through until perfection is achieved, all timings being recorded and strictly adhered to. Stage-crew and stage management working through the show, require precise cues for every action, all which are practised [sic] and plotted (Thorne 17).

The work continues to perfect cues and take care of any notes the designers may have during tech, with the final goal being the opening of the show. When the costumes are added during dress rehearsal (this can vary according to the theatre), the team watches the movement of the cast members in the clothing, the way the costumes and physical scenery interact and how the lighting effects the look of the costumes. After opening night, most shows are frozen in their final condition, and stage management is charged with maintaining the integrity of the show. Sometimes shows will continue to undergo revisions as the run continues, but that is not usually the case with scholastic theater. From here, the team moves onto other projects.

After the show has closed, the designers, director, production manager, and stage management may reconvene to evaluate the process. This can be done during a post mortem. The purpose of this meeting is to assess and learn from the process, and to move forward collectively, not to point out all the flaws in the design and direction. An unbiased evaluation of the process helps everyone grow as artists, rather than remain stagnant in their art form. Further evaluation of communication helps the creative team digest the entirety of the production side of the process, which also helps the group grow. Without it, the creative team moves forward without hearing the teams’ observations of the process. The designers can also self-evaluated the processes and their designs without the group. Gillette says that while evaluation should take place within each step, an objective look at the communication process and examination of

methods and materials is necessary (Gillette 181). The designer will use this evaluation to determine successful materials and tactics used in the production with future possible implementations.

### CHAPTER 3: *LMNOP- A NEW MUZICAL*

Inspired by the novel *Ella Minnow Pea: A Novel in Letters* by Mark Dunn, *LMNOP- the Muzical*, (book/lyrics by Scott Burkell and music by Paul Loesel), is about the tiny island of Nollop and a young woman named Ella Minnow Pea. The little island is a hodgepodge of citizens who broke away from the industrial giant of Atlantica to settle into an idyllic world which they maintain with minimal fuss. In the opening song, the details of this little society are listed by the peaceful denizens as they boast of success from the very beginning of this now well-established little island (see figure 3.1.).



**Figure 3.1.** “This morning we are going to start with a history lesson...”

One important fixture, held in high-esteem, is the statue of Nevin Nollop, the founder of Nollop, who has been commemorated in marble with the pangram he created on display for all to see: “The quick brown fox jumps over the lazy dog.” The Nollopians hold this statue and the pangram in such high regard -- it shows the potential for their glorious language, which they



value greatly-- that they have also emblazoned it on their currency and flag. After the opening number, the Nollopians are milling about the Town Square when the ‘Z’ falls from the statue (see figure 3.2.). The crowd is divided between the fallen letter being an omen or a fluke, but they decide to take the letter to the High Island Council (H.I.C.), a group who have been elected to make decisions for the Nollopians.



**Figure 3.2.** “Little island called Nollop!”

The story moves to the home of the Minnow Peas. Otto Minnow Pea is a dollhouse maker and his partner, Gwenette Minnow Pea, is the school teacher on the island. They are thoroughly in love with one another, and during a short exchange, reveal that Gwenette is worried that their daughter Ella stays in her books too much for her own good. As Gwenette bemoans her daughter's solitary existence, the house floods with neighbors, including with Gwenette's good friend, Agnes Prather and her daughter, Eugenia. They are soon joined by single mother, Georgeanne Towgate and her brooding son Timmy. Each person asks if anyone has heard word from the H.I.C. A knock at the back door brings in Nathaniel Warren (Nate, for

short), who is a new graduate of Atlantica School of Science, and former Nollopian, returning to the island to teach (see figure 3.3). Gwenette sends her daughter out with this young man and watches as Ella and Nate engage in conversation, with Ella enamored by the wonders of the unknown outside world and Nate longing for the simplicity of the Nollopian way of life. Meanwhile, Agnes and Gwenette share a glass of wine and are delighted at the prospective love interest for Ella (see figure 3.4).



**Figure 3.3.** “Nathaniel Warren, my goodness!”



**Figure 3.4.** “Well, well, well. Would you look at that!”

After this exchange, official news from the H.I.C. arrives, stating that the letter “Z” will be banished at the stroke of midnight and the Nollopians will no longer be allowed to use it (see figure 3.6.).



**Figure 3.6.** “Official news from the High Island Council...”

The council justifies the action by claiming that this is a sign from their illustrious founder, from beyond the grave, that it is a punishment for the use of slang and apparent lack of respect for the language they hold so dear. To send off the letter "Z" in proper fashion, the H.I.C. will hosting a party. The denizens of Nollop suggest that this might be like a game and are full of merriment at the party. When Ella runs into an irritated Nate, he berates her for partying while the government hacks away at the freedom of the islanders. In that moment, letters arrive explaining the punishment for using the forbidden letter:

ZACH (taking his turn):  
IF ONE SPEAKS OR WRITES THE LETTER ‘Z’  
OR IS FOUND TO UNFORTUNATELY BE  
IN POSSESSION OF ANY COMMUNICATION

CONTAINING THIS ALPHABETICAL ABOMINATION  
THEY SHALL RECEIVE FOR OFFENSE NUMBER ONE  
A PROMINENT MARK UPON THE FACE  
AS A SYMBOL OF SHAME THEY CAN'T ERASE

TOWNSFOLK:  
A SYMBOL OF SHAME  
THEY CAN'T ERASE

RUTH:  
SECOND OFFENDERS IF MALE WILL RECEIVE  
A FLOGGING OF THE BODY FOR THEIR DECEIT  
OR IF FEMALE HAVE THEIR HANDS AND FEET  
LOCKED IN THE PUBLIC STOCK

TOWNSFOLK:  
A FLOGGING OR THE PUBLIC STOCK

PEABODY:  
IF ONE IS CAUGHT IN OFFENSE NUMBER THREE  
THE VIOLATER WILL MOST SWIFTLY BE  
BANISHED FROM THE ISLAND

TOWNSFOLK:  
BANISHED

SHUBERT/PAYTON/POPPI:  
IF THREE-TIME OFFENDER REFUSES TO LEAVE  
THEN FOR THEIR PUNISHMENT THEY'LL RECEIVE  
AN ORDER TO BE PUT TO DEATH (Burkell and Loesel 20) (see figure 3.7.)



**Figure 3.7.** “No more ZZZZZZZ!”



With the punishment clearly spelled out, the next morning, a new decree is issued from the H.I.C.: Letter Usage Guards, or LUGs, have been brought to Nollop to monitor citizens. During this first day, one citizen is marked for saying “realize.” The next day, the H.I.C. send out an edict exempting children under the age of eleven from the rules. A week passes and the library is closed, with books burned if they contain the letter “Z.” This incenses Nate, who goads the LUGs into marking him twice and immediately flogging him (see figure 3.8.). At the height of the confusion, while the town stares horrified, the “Q” tumbles from the statue of Nollop.



**Figure 3.8.** “Second offence!”

The next evening, the men of the town are gathered at the Minnow Pea home. They are waiting to hear from the H.I.C. about what the fall of the new letter will mean for the islanders. Peyton and Zach, a local couple, enter and tell how islanders are being banished; there is talk of leaving voluntarily, but Nate says they must all stay and fight through the oppression. The scene shifts to church choir practice. The women of the town are singing a hymn, when all but Agnes stop singing right before the lyrics stating a “march to glorious Zion” (Burkell and Loesel 30).

The women silence her but not before she sings it twice, and Georgeanne suggests that they should report it if they don't want to be complicit. Gwennette silences the notion and points out the idolatry of Nollop that seems to be spreading through the island. With this, the focus shifts back to the home of the Minnow Pea, where Peabody Prather, husband of Agnes, has arrived to report that the H.I.C. will abolish the "Q" at midnight. When the men start working themselves into a fervor, declaring that maybe they should stage a military takeover, Peyton suggests that maybe they should just see how this plays out. As they are lulled back into complacency, Ella interrupts and points out that a trend is being set with these government orders. She reminds the group of the freedom to choose their letters are an individual's to make, not the government's (see figure 3.9. and figure 3.10.).



**Figure 3.9.** "Our roots are deep within this island."



**Figure 3.10.** “...Agnes. The Letter. You spoke it.”

As the scene shifts to the home of Georgeanne and Timmy Towgate, Timmy is counting illegal letters and ripping them out of schoolbooks. He rejoices at the prospect of no school and Georgeanne finds that her usually unpleasant child has been replaced with a jovial one. Timmy

also affirms her belief that she is doing right by teaching him to tell the truth and to tell on his older classmates (see figure 3.11.). She is so pleased with this transformation that she joins in the destruction.



**Figure 3.11.** “We must follow the rules and listen to Nollop.”

The next scene takes place in the Minnow Pea home, then the Town Square at midnight. It seems that Nate and Ella have hatched a plan. They trick a LUG, who is standing guard by the statue, into checking on a rumor of people using illegal letters on the other side of the island. With the LUG gone, Nate and Ella set about choosing which letter to remove in order to examine



the glue, which Nate believes is the cause of the falling tiles. During the course of this scene, they share a kiss, which cements their feelings towards each other. The moment ends with one final kiss after selecting the “J” for removal (see figure 3.12.).



**Figure 3.12.** “... To finally someone and not be able to talk about it?”

The next day, the Nollopians are going about their day cautiously. Over the course of the scene, the LUG announces that the “J” has fallen. We see Georgeanne reports Agnes for her two offenses in the church. When the “D” falls from the statue, Peabody makes his third offense and is taken away from Agnes, who affixes tape across her mouth to prevent further slipups. Gwenette and Otto also make two mistakes each and are marked for their punishment (see figure 3.13.).



**Figure 3.13.** “A very trying day in Nollop.”

Georgeanne suggests new substitutes for the naming of days, when suddenly an “O” falls with the “K” falling in quick secession. Some offenders, including Otto, are brought forward to be flogged. Seeing this barbaric display, Ella leads a rallying cry as the Nollopians split: some following Nollop, others against the tyrannical rule. The curtain falls with the crowd at a fevered pitch as the Act closes (see figures 3.14. and 3.15.).



**Figure 3.14.** “Unite for our cause! Fight for something!”



**Figure 3.15.** “Fearless we fight!”

As Act II opens, Gwenette Minnow Pea and Agnes Prather, still wearing the tape over her mouth, sit in stocks on the loveliest of August days. Otto sits fuming that Timmy Towgate would turn in his teacher, Gwenette. He storms off, unable to watch his wife punished. At the urging of her friend, Agnes removes the tape and cautiously speaks. Together they surmise that,



while not ideal, this predicament could always be worse. Ella and Nate arrive to give news that they will be going to meet the H.I.C. to discuss the fallen tiles, when Georgeanne arrives with her son with lemonade for her friends. Ella dismisses her (see figure 3.16.). With this Nate and Ella leave, but before the scene closes, Agnes commits her final offense which will result in her banishment from the island.



**Figure 3.16.** “Your son is a brat!”

When Ella and Nate meet the H.I.C., they present the scientific findings that the glue is failing and that it is not Nollop’s actions causing the tiles to fall. The H.I.C. counters that the faulty glue is a tool being used by Nollop. Ella points out that, while Nollop’s pangram was great, it is not an infallible thing that should split the islanders. The H.I.C. agrees to a compromise with Ella and Nate: if they can prove that Nollop was just a man by writing a pangram shorter than his with thirty-two letters, the laws will be retracted. They have forty-five days to find it. Enterprise Thirty-Two is born (see figure 3.17.).



**Figure 3.17.** “Enterprise 32!”

The next scene depicts a disheveled, drunk Otto wandering into the busy Town Square. Despite his years of sobriety, the stress of his town changing and his wife’s punishment has driven him to drink. He decides to sing the pangram in defiance. A LUG immediately hauls him into the shadows as a crowd of townsfolk look on in horror (see figure 3.18.).



**Figure 3.18.** Otto taken away.

The scene segues to the pier as banished Nollopians say their goodbyes. Otto is taken away, as is Agnes. A LUG makes the announcement that the government has taken over the properties of the banished citizens, using a new interpretation of the law in the present crisis. Led by Ella and Nate, Poppi, Rori, Peyton, Gwenette, Ruth, Shubert, and Eugenia bemoan the change as they seek a new pangram. Because children eleven and under are the only Nollopians exempt from the Letter Laws, Eugenia writes down the ideas for the pangram while suggesting words that the others are unable to say or write. They soon discover that this will be more difficult than previously thought (see figure 3.19. and 3.20.).



**Figure 3.19.** “Farewell fair Nollop!”



**Figure 3.20.** “Pencil to paper we’re off on our way!”

As the other Nollopians struggle with the task, Georgeanne continues “[showing]... thirty-three lost lambs the error of their ways, helping them to live once again in the glow of Nollop’s light” (Burkell and Loesel 68). She is proud of her son who has acquired a uniform for the little league of the LUGs for all his loyalty. During this scene, the audience discovers that Otto has recovered from his brief tumble from sobriety, and now requires items from his workshop to pay for his life in Atlantica. He also tells Ella to hide the missive which contains a number of illegal letters. Soon, Ella finds a note from her mother, revealing that Georgeanne has ratted her out to the LUGs, and Gwenette has been banished to Atlantica. The scene ends with the “V”, “F”, and “U” falling from the statue, and yet another Nollopian being carted off for using the offending letters. Depressed from unproductive few weeks, the Nollopians go their separate ways.



A few days later, Ella and Eugenia sit in the Minnow Pea kitchen working on Enterprise Thirty-Two, the previously cheery setting stripped to its bare essentials. Nate has been exchanging food for essentials. More letters have fallen and LUGs are now turning violent as they shoot people who refuse to leave. On the cusp of this news, Georgeanne arrives with food for Ella, Nate, and Eugenia. She is concerned over whether that they are getting the necessary sustenance while their mothers are away. When Ella points out that Georgeanne was the one who sent them away, Georgeanne maintains that the mothers did it to themselves, and she was just following Nollop's will. During this exchange, Nate utters an illegal word, which Timmy catches and blows on his whistle to alert the LUGs of the misdeed, under the cold approval of Georgeanne (see figure 3.21.).



**Figure 3.21.** “One way, only one way.”



In the wake of Nate's banishment, Ella's will is slowly breaking. Eugenia is her only comfort, but the LUGs and H.I.C. are becoming aware that they are moving closer towards finding a pangram shorter than Nollop's, so they banish all children under eleven. Georgeanne and Ella are torn as the children are taken away; however, before the LUGs can take Timmy, Georgeanne decides to spare him the atrocities of Atlantica, a "godless world [that] is a worse hell than the one [they] are already in" (Burkell and Loesel 73). She breaks the letter laws by uttering illegal letters, before she poisons Timmy and shoots herself (see figure 3.22. and 3.23.).



**Figure 3.22.** The children are banished from Nollop.



**Figure 3.23.** “Before the day is over we will be at the foot of Nollop’s throne!”

The final night, moving closer to the deadline, Ella is defeated, exhausted, and delirious as she rereads her letters from Nate, Gwenette, and Otto. Only LMNOP remain on the statue (see figure 3.24.). She discovers, within Otto’s letter, a happy accident. A pangram is found in his instructions to “pack my box with five dozen liquor jugs” (Burkell and Loesel 81) (see figure 3.25.). With the new pangram created just in time, the law is restored and all the Nollopians return to their island. The H.I.C. is disbanded. The town restocks the library, with a vow to never forget the price paid for the freedom they now truly appreciate. The government has been revised and with this, the play closes (see figures 3.26. and 3.27.).



**Figure 3.24.** “LMNOP”



**Figure 3.25.** “Welcome home fair Nollop!”





**Figure 3.26.** “We’ll face whatever challenges the future has in store.”



**Figure 3.27.** “Our home is Nollop.”

Based on the book *Ella Minnow Pea*, by Mark Dunn, the plot unfolds in a series of correspondences between several characters. As the letters are banned, the writing becomes more phonetic and creative in the spelling. While the musical is set on a fictitious island off the coast of Atlantica, the novel places Nollop off the coast of South Carolina. There are also differences in characters. Some are absorbed into one character, for example, Gwenette and her sister (Mittie Purcy, the island's teacher). An additional plot change involves the means by which Georgeanne dies. In the novel, Georgeanne succumbs to lead poisoning versus suicide in the play. While there are several differences, the themes stay the same.

The musical had its first readings in New York before premiering at the University of Michigan in 2008, with a three-week lab production in the fall of 2012 (Burkell and Loesel 6). After rewrites, they opened at the Goodspeed in Connecticut in 2013. Then, with more rewrites, in 2015 it was produced at Theater Under the Stars (TUTS) Underground in Houston.

In an article for the *Houston Chronicle*, the writer describes Loesel's "score's style as a 'contemporary musical with the flavor of arts songs.' His composing influences include Stephen Sondheim, but also Igor Stravinsky – 'I have a lot of classical influences.'" (Evans).

Themes of governmental zealotry and the dangers of unquestioning loyalty to a society are broached in the script. Georgeanne depicts the dangers of unquestioning devotion to government. She believes, with almost religious fanaticism, that she is doing the work of Nollop when turning in her neighbors. She is blindly devoted to following the rules of the government while showing no mercy to her neighbors and friends. Georgeanne's blind-faith and zeal lead to her losing compassion. Her only human connection is with her son and when she fears he is to be taken away, she opts to kill him rather than living without him.

Idolatry and blind faith are themes that run throughout. One idea that stuck out to the designer, especially regarding the statue, is a parallel between Nollop and the Biblical golden calf. Just as the Israelites' raised a simple animal to the stature of a god, the Nollopians followed suite with their elevation of Nollop and his pangram.

Totalitarianism and government over-reach are prominent themes. As freedom of speech is restricted, the very existence of the culture is wiped away. When the government can restrict ideas -- excluding true threats, hate speech, or harmful use of obscenities -- society can run into a dangerous loss of freedom of speech. According to the *Washington Post*, the Trump administration is “prohibiting officials at the nation's top public health agency from using a list of seven words or phrases — including "fetus" and "transgender" — in official documents being prepared for next year's budget” (Eilperin and Sun). In an interview with *Vox*, Rush Holt, chief executive officer of the American Association for the Advancement of Science, notes the suppression of scientific words ““...will lead to a kind of self-censorship,’ he told Vox. ‘It’s troubling if ideology is interfering with the use of certain words’” (Belluz and Irfan). This censorship has trickled into other policies such as climate change, as the phrase “climate change” has been struck from the National Institute of Environmental Health Sciences’ webpage (Irfan). This may harm the nation’s path in the future as the U.S. reworks the government’s climate change initiatives to discredit scientific research. All of this begins with censoring the language surrounding the issue.

In another example of censorship, the administration also has taken steps back in sexual health education, rebranding abstinence-only education as “sexual-risk avoidance”, an initiative which focused on promoting abstinence rather than sexual-health education (Belluz and Irfan). While this suppression of language may not seem important, an article promoting comprehensive

sex education by Kathrin F. Stanger-Hall and David W. Hall for *PLOS ONE*, uses national data from all U.S. states in 2005 to show what effect such censorship has on the issue of sexual health and pregnancy. During this time, the Bush administration was focused on “abstinence-only” sexual education programs. In Stanger-Hall’s and Hall’s article, they found:

Among the 48 states in this analysis (all U.S. states except North Dakota and Wyoming), 21 states stressed abstinence-only education in their 2005 state laws and/or policies (level 3), 7 states emphasized abstinence education (level 2), 11 states covered abstinence in the context of comprehensive sex education (level 1), and 9 states did not mention abstinence (level 0) in their state laws or policies (Figure 1). In 2005, level 0 states had an average ( $\pm$  standard error) teen pregnancy rate of 58.78 ( $\pm 4.96$ ), level 1 states averaged 56.36 ( $\pm 3.94$ ), level 2 states averaged 61.86 ( $\pm 3.93$ ), and level 3 states averaged 73.24 ( $\pm 2.58$ ) teen pregnancies per 1000 girls aged 14–19 (Table 3). (Hall and Stanger-Hall)

In other words, those states which emphasized abstinence-only education had a higher teen pregnancy rate versus states which taught abstinence covered in the context of comprehensive sex education.

Language can help normalize ideologies which are detrimental to society and with censorship of other thoughts, there is not the ability to discourse. With officials no longer able to use specific words or ideas, discourse becomes harder if not impossible. The same issue is reflected towards the finale of *LMNOP*. With the H.I.C. banning the writing of the letters, also it is nearly impossible for the Nollopians to find a new pangram even when sanctioned by the governing body. The only salvation is the children who are exempt from the letter laws. Had it not been for this exemption the Nollopians could not have started “Enterprise 32”. When the children are officially banished from the island, the only actual solution was Ella stumbling across a pangram in an illegal letter from her father. Because of the censorship, the Nollopians’ final salvation from the oppression of censorship was an illegal act.



## **CHAPTER 4: THE IDEAL DESIGN PROCESS FOR *LMNOP***

Using the aforementioned steps of commitment, analysis, research, incubation, selection, implementation, and evaluation, a designer can plot out the ideal design scenario for a production of *LMNOP- A New Muzical*. The comparison of the design process and the actualized production allow for closer scrutiny over what is taught versus what occurred in this production.

Since the scenic and costume designs for *LMNOP* were designed by a single designer, it is important to contextualize this style of design, typically called scenography. Pamela Howard describes scenography as "... the seamless synthesis of space, text, research, art, cast members, directors and spectators that contributes to an original creation." (Howard 130). This holistic design practice allows designers to focus their energies in several design areas, like costume and scenic design for a show. Unwin notes that the standard in Europe is for the scenic and costume elements to be designed by a single person for a production (Unwin 81). His preference is to separate the two design positions because he believes it can lead to better individual focus. While there are pros to having a scenographer unify a look to totality, there are cons in the process as well. If the production is on a large scale, the scenographer may have to split their focus during crucial times in the development of a show, such as during tech/dress rehearsal. Also, the scenographer may become overwhelmed by overlapping deadlines. If the scenographer has assistants, this could alleviate some of the problems.

### **STEP ONE: COMMITMENT**

Initially, the scenographer was granted the piece by the production manager. Because this is a thesis, the scenographer gave consideration to what would provide the best learning opportunity while also proving a nice portfolio piece. In a professional environment, the scenographer may be assigned to a particular job in a season or just hired for a specific show and

the opportunity to be scenographer might never be granted to him. Because it is academia, the scenographer can itemize the reasons for granting the design; this thoughtful processing will further demonstrate commitment to the project. As a student designer, he must demonstrate commitment towards the project, he must be capable of the work of both designs, and he must demonstrate an ability to balance the work.

## **STEP TWO: ANALYSIS**

In the idealized design process, the analytical stage initiates with a first reading of the script and listening to the score. During this first reading, the music is played while the scenographer reads the script. This initial reading serves as an introduction to the Island of Nollop. With the second and third reading, the scenographer follows the process Gillette prescribed in the previous section. He reads the script in conjunction with the music whilst writing any inspirational imagery from the story, lyrics, or other tidbit that the scenographer associates with the *LMNOP* story. During these processes, designers can engage in a free association of ideas to the script, writing every idea without editing, though some designers work differently. This allows for the scenographer's inspiration to run unbridled through the story without the editing process getting in the way of artistic stimulation.

During the third reading, the scenographer will take specific note of moments in the piece and necessary items. For example, in *LMNOP*, there is a definite need for a tiny tea set on the scenic/properties' side of the analysis; on the costumes' side, there is an essential need for black marks to be left on people's faces. These moments are written into the script and have dialogue centered around them, which means the scenographer must pay special attention to ensure the specifics of the item are listed. The scenographer can make note of stage directions, scene descriptions, or blocking notes, but is not committed to following those specific notes. Typically,

those are the stage management's blocking notes for the first production, which are often specific to the design and implementation of another production (Thorne 81). However, what is not negotiable are lines about the "tiny tea set of petite perfection" (Burkell and Loesel 8), which specifically require an especially small tea set, while the "inky [black] marks across the face" (Burkell and Loesel 23) are vague and can be interpreted in various ways.

Whether vague or explicit, the scenographer writes down all the particulars within the script concerning pertinent information which can help establish the design. If working as a scenographer, he may write two separate analyses of the play. During the analytical stage of the ideal design process, the designers and director will sit together in a design conference and discuss the findings of their analyses of the script. The director may send out his paperwork analysis and a concept statement before the design conference, but an idyllic process would involve a collaborative spirit which would keep the director receptive to ideas and feedback from the designers at this meeting. The director opens the conversation by explaining his ideas on the telling of the story. Questions of realism versus an abstracted world are addressed at this meeting, with the rationale for the script lending itself to a particular style of storytelling. The director may also give details of how he sees particular moments being staged, such as the death of Georgeanne on a blank stage or the opening number being staged to allow for entrances to be made from the house level to the stage. He may ask the group about positioning the orchestra on stage. All of these choices may come with justification, but they don't necessarily need it. The designers will note these ideas, and the designers, director, stage manager, production manager, and other pertinent people will meet and discuss the themes and ideas within the play. After sharing interpretations of the story, the artistic team discusses the ideas and how they mesh with the director's concept statement.

During the meeting each approach is discussed to develop a production concept. The dramaturg assigned to the production, may have some research and a detailed analysis of the script which the director and designers can use to broaden their understanding of the script. A dramaturg may also research the context of the play, the world in which it was written, and defend the text and the author's intentions. The Literary Managers and Dramaturges of the Americas (LMDA) website says that the role of the dramaturg is to contextualize the world of the play, often trying to draw the parallels between the play and the community in which they are performed (LMDA.org). This valuable insight may influence the scenographer by helping in the selection of imagery or moments that are powerful to the audience presented with this particular iteration of the show.

### **STEP THREE: RESEARCH**

Designers often show the group research images or inspirational images to convey some thoughts about the play in order to establish a direction all designers can pursue. This can range from inspirational imagery for specific moments to reference images of specific items, rooms, or time periods mentioned in the script. Inspirational images can be used to capture themes and act as catalysts to other thoughts. The research images of specific items can create a tangible idea of the author's descriptions and help "ground the production in a specific environment... Visual research feeds the idea-making process" (Porter 121). Designing is a very visual medium, which is why images are often used to show the designer's thoughts, but written research can also be used. The more information available, the more detailed and directed the discussions can be. The director guides the discussion and the designers develop ideas to merge with the director's vision to form a unified production concept. It can be difficult to separate the analytical process from the research process because research, though not focused, plays an important role in the

development of the analysis. After the meeting, and possibly a second meeting, the designers and director have developed a concept to move forward to the research phase. For the sake of ease, the concept will be a derivation of the concept used for the realized production in the chapter: “a cautionary tale spilling from an idyllic children’s book.”

As production approaches the research phase, the scenographer looks into specific ideas based on the concept. Using the analysis of the script, he may split the research into separate areas: costumes and scenery. The scenographer could also share research about the environment in describing costume choices. Once research has been collected on the history of the production, the original source material, and the concept, the scenographer explores ideas that correspond with “a cautionary tale spilling from an idyllic children’s book.” Based on censorship imagery, the scenographer will research redacted documents and other forms of censorship. Also, once the team establishes the phrase “idyllic children’s book,” illustrations of children's books are researched by the scenographer. Inspired by the image of a children's book that has had elements of the pictures torn out, the scenographer might decide to research whimsical picture books to establish a particular style which can look idyllic when fully rendered and can easily move to a distressed state when items are torn from the stage. The illustrations of Mary Engelbreit inspire a certain whimsy and mirth, while Ludwig Bemelmans’s drawings for *Madeline* denote sophistication and simple line. Both distinct looks can inspire different approaches to the illustrated world which the scenographer finds useful to convey the innocence of the citizens of Nollop.

The scenographer composes collages with examples of the various approaches *LMNOP's* design could take. To reduce confusion, these collages are clearly labeled with five to six images per page in the particular styles of illustrations, with each sharing a background that fits within

the vein of the production. When composing the collages, the scenographer selects examples of architecture to depict his vision of the Town Square (where most of the action takes place).

Inspirational imagery is also collaged to show the director the scenographer's impression of the mood evoked in certain parts of the story. The scenographer sees the story as moving through three stages: from a happy illustrated world, to a torn book ruined by censorship, later to a book that has been mended. This imagery can easily be shown in collages and the inspirational images evoke an emotional response which words might not convey. The scenographer will find images, including illustrated characters, to determine a direction regarding costumes.

The scenographer uses their collages when meeting with the director, and they establish a palette and style for the show. Through these collages, the scenographer lays out the illustration quality of the children's book, listening for feedback and gauging the director's response. Once the director chooses a particular style to explore, the scenographer does further research and creates sketches. These sketches integrate both research and analytical elements gleaned from the script. The scenographer must consider elements that are essential to the telling of the story. The pivotal statue which is quickly losing letters to its pangram would be a priority for scenery; the scenographer would take into consideration the black marks, guns, and physical characteristics while producing sketches. These sketches are a starting point for the development of the design. During the research stage, the scenographer explores all design possibilities that fit into the scope of the research and the show's concept. With sketches and ideas mounting, a student designer then consults mentors and technical heads to see if the ideas are possible. The scenographer evaluates the sketches and ideas with the scenic mentor/ the scenic charge and the production manager/technical director, sussing out the practicality of the concepts. Once the costume shop

manager/costume mentor evaluates the ideas, the student designer can move forward in the research process.

As the scenographer experiments with possibilities and ideas, conceptual research develops. The scenographer starts sketching in possible scenery in the ground plan for the theater space, keeping in mind sightlines and masking. Composing the ground plan, he first layers masking to minimize sightlines backstage. Through this experimentation with the scenery, he can explore possible configurations of the stage, keeping in mind the director's staging ideas. The scenographer will also consider the safety of the cast members on stage while allowing for smooth transitions between scenes, as well as storage of scenic elements. Preliminary sketches are passed to the technical director before being proposed to the design team and the director. If an idea is not possible, or within the resources of the theater, there is no reason to propose the idea to the director. With more concrete ideas, research, and sketches, the scenographer is prepared to present ideas to the entire group.

The approach to the costume design process is similar. The scenographer makes various sketches based on the research and the design concept. He reviews children's books, and looks up keywords, like "whimsical," "children's character," and a host of other words associated with the characters or design concept. He doodles ideas, experimenting with different silhouettes and clothing styles, while pulling from his analysis and research images. Bearing in mind the cast members' ability to move while trying to achieve a style that codifies each character easily for the audience, the scenographer of *LMNOP* explores whimsical silhouettes with exaggerate features and a vague period style. The script is set on a made-up island, without an established lore, style, or connotation with which the audience is familiar. Sketches and notes are created for both the director and to determine feasibility for the costume shop manager. The sketches and

ideas are taken to the costume shop manager/costume mentor to see if they are within the abilities of LSU's costume shop. She gives her approval of the ideas that are possible with the shop's schedule, while turning down ideas that cannot be constructed in time with the resources available. Like with scenic design, the costumer develops solutions for the challenges the costume shop manager/costume mentor has proposed. With her approval, the ideas are gathered into sketches, corresponding collages of different approaches, and research to take to the director and other designers.

With the approval of the team, the scenographer is able to move forward in the design process and show the group his initial research; however, he must respond to any possible concerns expressed by the group. For example, if the design is pictured in a pastel color palette, and the lighting designer also sees those hues within their design, the possibility of washing out the characters, scenery, and props is high. The group must compromise or defend choices to arrive at a conclusive solution, while the director mediates each side. Either way, if one design changes, a solution must be determined before moving forward. The designers use this meeting for a finalized, cohesive direction that supports the director's idea.

In the typical power structure, the director has the final say over the direction of the play (Porter 247). This is the reason for multiple approaches. With several ideas to choose from, the scenographer is not forced to return with a whole new idea a week later, he can try to find one that fits within the world and supports the director's idea from the meeting. He must also avoid the pitfalls of offering too many ideas to the director. Directing focus to a particular idea without the extra clutter (i.e. cropping pictures in collages, special awareness of the arrangement of the pictures, etc.) helps the director see what the scenographer is intending with each style. This is a successful tactic for leading the director towards an idea unfettered by gag. Once the director has



voiced their ideas for the design directions, the designers can merge the director's response into the design of the show.

#### **STEP FOUR: INCUBATION**

The incubation step is sometimes ignored but can prove essential in the design process. John Dacey's and Kathleen Lennon's *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors* explains that overworking a problem by throwing more information into the mix can prove a waste of time and suggests that "efforts to solve the problem must be abandoned and allowed to sink into the unconscious mind" (Dacey and Lennon 35). With the process of incubation, ideas may change and grow. The design meetings took place in late May, so the team has the month of June to let the idea simmer. They can work on other projects while their subconscious sorts through the information of the *LMNOP* design concepts. Though the scenographer can turn his attention elsewhere during this time, he should still have a dedicated place to drop any notes or images he may find. Sketchbooks can be used for freethinking, notes, and sketches, best consolidated into a single notebook to use during this process and for the rest of the play. During the incubation phase in the actual *LMNOP* design, the concept of the pop-up books spawned. The scenographer, suggesting pop-ups to the technical director, finds several examples of pop-up mechanics that could translate to stage. With these examples, he goes to the technical designer to talk through the possibilities of this appearing on the stage. They discuss hinges, fabric hinges, casters, material, cost, labor, and the possibility of execution.

With the costume portion of the assignment, the scenographer develops a conception of how the people of this world dress, keeping the movement of the cast members in mind while matching the tone of the world. The scenographer uses the scenic design as a springboard for the

costumes. The objective is for the Nollopian cast members to be distinct but still within the vein of the scenic aesthetic, and for the LUGs to be decidedly separate from Nollop. Using the opening number as inspiration, the scenographer develops two ideas.

During the opening number, the Nollopians sing of the self-sufficient, integrated island paradise that is Nollop. From this number, the idea of an asymmetrical/upcycled design is born. The scenographer wants to create a new culture from familiar items while staying away from an established time period. Also, because the islanders are self-sufficient and cost-effective in their management of the island, the clothing would reflect a recycling of clothing, and perhaps repurposing, hence the upcycled looks. This could include wardrobe choices like a jacket with the sleeves removed to create a vest, or a tie worn in a non-traditional way. This places the focus on the asymmetrical design, allowing the audience to accept the new culture as familiar but distant.

Another option is to paint on the articles of clothing in a trompe l'oeil effect. *Oxforddictionaries.com* defines trompe l'oeil as a “visual illusion in art, especially as used to trick the eye into perceiving a painted detail as a three-dimensional object” (en.oxforddictionaries.com). This aesthetic approach speaks to the design concept previously established. Because the concept is “spilling from an idyllic children's book,” this approach focuses on creating characters in an illustrated world. The scenographer uses the script to justify choices, like red bricks “...the beach is mined for bright red clay and bricks are baked which masons lay...” (Burkell and Loesel 2). The script does not specifically ask for this stylized design approach, but it does not harm the story either. The scenographer also combines realistic textures for the LUGs to further disconnect their look from the painted, flat look of the Nollopians. This

distinction of the Nollopian-world versus the invasion of the LUGs further reinforces the scenographer's choice.

The scenographer must once again consult with the costume shop manager to see what is manageable. With this feedback, the scenographer sketches and collects examples of the design concepts to show the director. If inspiration strikes during the incubation stage, the scenographer may revisit the research process. As previously stated, the steps for design are not linear. One must always remain flexible within the design process.

If the scenographer has to revisit research, they will compile information while remaining in contact with the director and other designers. The designers should meet once again to establish a direction for the new choices. The director is then furnished with several options to choose from as the scenographer explains the value of each one. Together, the production team discusses the merits of the designs and the director approves the sketches and direction. The director has chosen to continue with a pop-up world with illustrations for the scenery, eventually slipping back to a blank page as the illustrations are censored. The trompe l'oeil cartoons are chosen for costumes.

## **STEP FIVE: SELECTION**

With the direction approved and a consensus from the other designers, the scenographer can move forward, focusing upon the selection process. During selection, the scenographer sifts through the tangential ideas and distills the looks and overarching theme he is trying to impress. Because the director and other designers are collaborators on this final product, each team member must remain flexible. As specific choices are made, the scenographer develops his sketches and thumbnails into more finalized products. In the idealized process, the scenographer can budget his time enough for revisions and feedback from the director.

With a new script, like *LMNOP*, the licensors provide a list of characters, the music, and an orchestration early on in the process, so during the selection process, the scenographer can work unfettered by doubt and vagueness concerning the style of the show, number of characters on stage, or how many orchestra members would need to be accommodated.

Based on a design concept that *LMNOP* is a cautionary tale spilling from an idyllic children's book, the scenographer develops an illustrated look of the world. He has proposed the idea that the world of Nollop has a children's pop-up book quality to it, so all the props will have a two-dimensional quality to them. This will be visually striking when the LUGs invade the picturesque scenes. During this selection period, he develops the idea of the LUGs removing pieces of scenery and costume applique as censorship continues tearing apart Nollop.

#### **STEP SIX: IMPLEMENTATION**

During the implementation stage, the work can be broken up into several subcategories: desk work, build process, designer run, continuing the build process, shift rehearsals, load-in, technical/dress rehearsals, opening, and run. In the desk work stage, the scenographer takes the notes from the selection process, with final approval of the direction, and implements them into the actual design. Because the show has not been cast at this point, the scenographer will render costumes onto realistic body shapes in consideration of the pool of potential undergraduate candidates at LSU. For the scenic elements, he will develop a ground plan, paying attention to sightlines and scale of the story to develop the design. When the drawings for both have been created, though some parts will be subject to change, he will start to source fabrics and materials, and he will begin elevations/final renderings. The design is not set in stone once the paperwork is submitted, remaining pliable, and can be adjusted to address any issues or changes that arise in the rehearsal room.

Using an established character breakdown, the scenographer can develop renderings inspired by the approved research. The set can move forward with a ground plan and elevations, which include sectioned views of the scenic elements, giving the technical director ideas of how the scenographer envisioned each piece functioning. These technical documents serve to communicate the objects the scenographer intends to have built. Developing these graphic representations is essential in planning and budgeting the construction process. The scenographer will also develop, alongside the technical drawings, materials to show the director the flow of the play. Most designers use either a rendering or a scale model to show the director the scenery. In idealistic design process, a color model is developed during this process.

The scenographer will also develop technical packages, one costume and one scenic. For the costumes, this should include sketches and/or color renderings paired with lists of costume pieces the scenographer intends for each character. Using these documents, the scenographer will note and address any possible challenges with solutions. For scenery, the design package will include a ground plan, shift plot, elevations, color renderings, a model, and color elevations. These will be presented to the group to move the two design areas forward into the build process.

During the build process, the scenographer regularly checks in with their shop heads to monitor progress. Typically, throughout the rehearsal process, the director may suggest more props to add to the production. As blocking occurs, the director and actors may find a scene works more successfully using additional props. Because the design concept for *LMNOP* was conceived as a two-dimensional pop-up styled world of scenery and props, the scenographer would be concerned about the ramifications of moving from two-dimensional to realistic props, which are outside the established world of the play. Within the script, Ella is mentioned with a book. If Ella's book is a realized, physical book rather than a highly-stylized, two-dimensional

prop of an open book, will it stand out from the other props which are within the two-dimensional look? Also, with the LUGs using more realistic items in their looks to separate them from the style of the island, how would this introduction of a non-stylized object interact with other things? These kinds of questions would be considered by the director and designer before finding a suitable compromise which allows for the director's inclinations and the scenographer's design to tell the best story possible.

The designers' run will establish the closer-to-finalized blocking which will allow the scenographer to see the movement and mitigate any changes in scenery. The director meets with the production team after the run and talks through pertinent notes. After the designers' run, necessary changes can be assessed and made to the design. The next big moment in the scenic implementation phase is a shift rehearsal. This rehearsal allows the cast members, stagehands, and the production team to move through the show practicing transitions with the finalized scenic pieces. During the shift rehearsal, the crew and cast will practice removing the elements from the buildings and practice moving between the Town to a dilapidated/censored version of the Town. Not only will this establish the movement of the scenic elements, but it also will help streamline the use of the set as the show continues into the technical rehearsal. The rehearsal/technical process is created in such a way that the design elements (lighting, scenic, costumes, sound, etc.) can be layered upon each other to allow for more focused attention. By the time the technical rehearsals arrive, the ideal situation would allow for the first few days of technical to be focused on adding any sound or lighting cues the designers may need, while allowing the stage manager to practice cueing the production. By the end of the technical process, the costumes would be added in a dress rehearsal. The scenographer will use this time to sample various "black marks" on the characters' faces to see what will read from the stage to the

audience. The technical rehearsals are structured in such a way to allow for the layering of production elements to interact and be worked through in an efficient manner.

After each tech/dress rehearsal, the director gives notes to the designers and the designer meets with the technical heads to discuss their own notes and create a list of things that still need to be accomplished. By the end of tech, all the elements should be on the stage and, ideally, they are finished. It is not uncommon for the show to still be in development during previews, but in the idyllic process, the elements should be all built. Any costume notes will be attended to with time allotted for changes. The scenographer will attend the dress rehearsals, and if the company has previews, he will attend those too. During these final rehearsals, the team should be fine tuning the design, ensuring the best product before opening the show for critics and the public.

Come opening night, the production reaches a frozen state. Ideally, no more changes to the production are introduced at this time, unless an emergency calls for it. If such a change is necessary, stage management will make a note in a run report explaining why the change was made; they may suggest that the scenographer and director rethink an item to evaluate the change. If it does not change the integrity of the design, the designers are typically supportive as long as the change isn't substantial and doesn't alter intent.

## **STEP SEVEN: EVALUATION**

After the show closes, the production team, producers, and the director should come together and evaluate the project. They will consider questions like: How successful was the show? What worked? What did not? Each designer gives feedback and an honest evaluation of the project from their viewpoint. Even if the design process was problematic, the scenographer can assess the positive points of the process and also provide constructive critical feedback on how other sections could improve.

## CHAPTER 5: THE REALIZED PROCESS FOR *LMNOP*

The realized experience shared some traits with the idealized version but was vastly different from what is taught to students as the accepted design process. Louisiana State University's production of *LMNOP* was the first without the writers on-hand, playing an important role in the development of the piece. Since the show had only been produced four times previously, some challenges were likely the result of changes that weren't tracked after previous rewrites. There were some instances where the script and lyrics did not match each other, causing confusion. One such instance was a verse in an audio sample of a song the writers sent LSU initially. In the song, Ella talks about America on the opposite side of the sea, while the lyrics in the script had been changed to Atlantica, with verses not matching the actual song sample. Well into the production of the show (until it was changed in the Theatre Under The Stars production in 2015 [TUTS]), the land of Nollop was set on an island off the coast of South Carolina; however, the lyrics references to America were changed to Atlantica. Another instance of an audio sample that did not match the lyrics was in "Right/Wrong" in Act I.5. This song longer by a minute, with large sections of the lyrics not matching the music given. At the beginning of LSU School of Theatre's design process, the script in-hand was the TUTS final edit, and it only had five sample tracks recorded. Because the full soundtrack wasn't available to the scenographer at the beginning of the process, this proved a difficult design. There was no basis for him to gauge the scale of the show, and no idea if the music was written in a way that would negate any design decisions in an aural way. The scenographer learned from another production he designed (*Mr. Burns: A Post-Electric Play* for LSU) that interpretation of orchestrations was helpful in his process; during that project, the music was described as Wagnerian by the music director, production manager, and director, so the scenographer



proposed a massive proscenium to match the Wagnerian ideal. The orchestration for the realized production was played by a piano and a drum kit, which did not sound as operatic as the scenographer imagined, with the scenery feeling too big for the scene. He wanted to refrain from repeating a similar mistake for *LMNOP* and kept looking for information about the writers. The writers sent the five tracks and the scenographer found an album of their work, but the information was eclectic at best. The only answer furnished by the authors was a disclaimer that the blocking was to be done as written in the script. Choices were predetermined early in the process regarding the design.

While a designer in other situations would be assigned to a project or brought in for a specific season, in this instance, the scenographer asked specifically for the project. This is atypical in the professional process. The scenographer asked to approach the musical with a scenographic approach focused on costumes and scenic elements. He wanted to explore the possibility of designing multiple portions of a production while practicing designing a large musical with moving scenic elements. He wanted to explore transitioning between scenes in seamless ways. This was a large commitment for a student designer, but the available design heads believed the scenographer was capable of undertaking the task. Both the production manager/technical director and the costume shop manager/costume mentor stressed that time management would be an essential requirement to fulfill both roles, but they also expressed confidence in the scenographer's abilities. The scenographer was also assured of the roles of advisors in his process when he asked if faculty support would be there for both design areas. Due dates for paperwork and designs were discussed early on, before the 2017 summer break. With *LMNOP* approved as the thesis production, the scenographer for the show was announced at an all-school meeting for the season.

The scenographer quickly realized that the music for the production would not be easy to find for this process. With a background in musical theatre, the scenographer was trained to analyze the script using both the music and the book to fully realize the intent behind the story. While the lyrics to *LMNOP* may inform the world of the play, the music is just as important when establishing mood; thus, the scenographer felt it was necessary to hear the music in his design process as inspiration. Unfortunately, after LSU had purchased a license for the musical, the production manager/technical director (in his role as the production manager) learned that the authors had lost the orchestrations and would be writing new ones to send.

Since the few recordings were lost by the authors, Burkell and Loesel had to send the clips they found whenever they found them. The scenographer moved forward in reading the script. While researching the authors, the scenographer referenced the press reels from the TUTS production, Goodspeed's press reel, and their album. He was searching for a clue of the writing and composition team's general style for their music. As preliminary research, the scenographer searched for other works written by both, which led to *Sorta Love Songs*, an album of love songs that range from comedic to heartfelt ballads, written by the team behind *LMNOP*. Without actual songs from the show, the album seemed the best indication of style. In his internet research, the scenographer only found three press reel videos which contained pieces of songs. They also contained costume and scenic choices, which the scenographer noted.

In an early press reel for *LMNOP* at the TUTS Underground, clips of songs were presented in five-bar bursts, which was not enough to establish an overall style. This production was directed by Joe Calarco, with scenic design by Ryan McGettigan, and costume design by Colleen Grady. The scenery for the production was a very basic combination of stools and a painted seascape on three walls that formed a box set. On either side stood openings leading

offstage where a dock was brought on for the pier scenes. The design also featured a sign that read "Goodbye to Z" with lanterns decorated with the letter, a pair of wooden stocks, red curtain which allowed for shadows of the H.I.C., and a huge moon. The statue was a marble rendering of a smiling Nollop with a scroll of the pangram wrapped around it. Colleen Grady's costume designs for the TUTS Underground production fell into a mix between depression-era frocks, gingham dresses, and conservative styling. The simplicity continues through the production with minimal scenic elements and costumes. This differs from the previous production in 2013 at the Goodspeed, where the statue was non-existent, replaced by a blackboard with the pangram attached, and the backdrop was a white cyclorama framed by a little townscape. In the Goodspeed production, there was a rotating platform that acted as a simple transition from scene to scene, while the orchestra was placed right in front of the cyclorama in plain view of the audience. The costumes were a mixture of styles, ranging from working-class farmers, to more modern dresses, with Nate in the only distinguishably modern jeans and sweater. While the scenographer observed elements of the previous productions, these designs would have little influence on the process.

While analyzing the script, the scenographer pulled imagery of government over-reach, censorship, and bigger themes of freedom of speech, but images treated more fancifully, avoiding the dark tones that these themes could evoke. While the script was dark, with people being shot in the street (Burkell and Loesel 71) and a filicide/suicide occurring on stage, the ridiculousness of the situation paints a bizarre story. The scenographer was inspired by the absurdity of the government being able to ban letter usage. The scenographer divided the play into clearly defined moments and themes that could show up in clothing and scenic elements.

To make the process clearer, the scenographer wrote down everything said about the scenic elements, either in the stage directions or in dialogue (see figure B.2.). He repeated the same process with what little was written in the script with regard to costume elements. Whether or not the cast members would be playing multiple characters seemed to be at the discretion of the director. The scenographer eventually asked the production manager for a list of characters because the script had some vague mentions of certain characters who would appear in one scene, never to be seen again, while the cast list (provided with the script) did not mention the total cast breakdown. Also, during these initial readings, the scenographer created a scenic breakdown, which listed locations and transitions mentioned within the script, with questions and unclear scenes marked in highlighter. When the scenographer transferred his handwritten notes to a typed document, he uploaded his paperwork to the Dropbox file set up for the production (see figure B.1.). The entire production team had access to the folder and the file was the primary communication and file-sharing method used by LSU.

Concerning the scenery, the scenographer kept in mind the history of the play and the source material. A cursory investigation into the landscape around South Carolina beaches and vegetation began during the analytical stage. When considering the natural elements in the region, images of pine trees, oak, and cypress trees came to mind. When the scenographer checked, there was evidence of such trees proliferating in South Carolina. The scenographer also noted that, within the opening number, the people of the town sang about the island's founding and cultivation. Key phrases described the beach being mined for red clay to make bricks (Burkell and Loesel 2), the marble statue of Nollop (Burkell and Loesel 6), the mention of a generator being used later in the script (Burkell and Loesel 71), as well as the presence of a library. These elements indicated a civilized society with established mechanical and cultural

advances on this tiny island. Later in the script, when Ella was shown a phone that takes instant pictures, she was confused, which indicates a lack of modern technology. The scenographer associated the lack of modern technology but prosperous society with the 1950s idyllic "Golden Age" of American society. The scenographer used Pinterest to collect images for en masse. He also collected illustrations of towns to establish a style of depicting the scenery. All of these images and associations were also noted within his note book. Pertinent questions were notated to discuss with the director and other designers.

In preparing for an initial meeting with the director, the scenographer examined the idea of 1950s innocence for the costumes. The scenographer began pulling images from 1950s fashion that spoke to him. He felt an innocence among the Nollopian citizens, which visually seemed to translate into the rounded shapes of full circle-skirts and A-line dresses. This particular age felt innocent, prosperous, and conservative to the scenographer. Even though the script describes the people as industrious folk, the scenographer surmised that this society was too idyllic to employ actual blue-collar workers. The few jobs described in the script are miniature-makers, teachers, librarians, a few masons, and pizza-makers. This society prospered through a barter-trading, socialist/democratic ideology that somehow created a nearly utopian island.

The scenographer made note of pop-culture references that might aid in the visualization of the citizens. He conceptualized this society similarly to the population of Stars Hollow, the fictional town in Connecticut featured in *The Gilmore Girls* television series. The characters are quirky and have jobs, but somehow, they all have time to walk around the town, attend constant town gatherings and festivals without stress of losing their jobs, and all while looking presentable. Whether they are a farmer or chef, their clothes are always crisp and presentable.

The scenographer viewed the Nollopians in a similar way. His idea was that this style and quirkiness would contrast the militant and oppressive look of the LUGs when they invade the island.

In the script, the citizens boast an integrated society that has flourished on the island. The scenographer kept this in mind as he considered designs with the intention of mixing cultures if the cast was multicultural. The scenographer wanted to avoid a distinctive period style, opting to leave an open-ended interpretation of the time period. The scenographer thought that, due to the fictionality of Nollop, there was a freedom in the creation of the Nollopian society -- somehow, this world could be slightly different from the world the audience was familiar. The scenographer made note of the initial impressions from the first readings and synthesized his thoughts to present to the director and group.

While the scenographer analyzed, the production manager/technical director tried to set up design meetings before everyone left for summer break. The scenographer waited for a written director's statement. When this did not arrive by the day of the meeting, the scenographer expected these discussions to take place during the first meeting. Armed with questions and thoughts for the director, the scenographer was prepared for the first meeting.

During the design meeting, the director gave a cursory description and analysis of the play. At the forefront, there were similarities in the director and designer's analyses with governmental over-reach, censorship, and the dangers of reducing freedom of speech. The director also had a list of ideas he wanted to explore visually in the design regarding access, movement, and the orchestra. He wanted clear access from the stage to the house level on both sides of the stage. He also wanted the orchestra on stage. Explaining the action of the play and interaction within the scene, he specifically mentioned the use of a fiddle within the scene. He

also saw the Town covered in greenery, with imagery of a tropical island and beach constantly in the background, and the Town Square was filled with overgrown, wild plants.

Regarding the tropical nature of the island the director envisioned, the lighting designer and scenographer both mentioned the source material's original intent of setting the island off the coast of South Carolina. The director was not opposed to the idea, but encouraged a less literal interpretation of the script, suggesting the scenographer create a new society. The lighting designer showed examples of a children's book he brought in for the meeting entitle *Ballyhoo Bay* by Judy Sierra with illustrations by Derek Anderson. Inspired by the bright, bold illustrations, the scenographer and director both liked the idea of the children's book, which has inherent innocence built into the style and genre, though the director cautioned to avoid an infantile, cartoony look.

The scenographer then introduced the idea of creating a 1950's inspired look with an illustrative quality, which the director thought was a possible direction. The designers discussed the ideas of the inky slash and how it would translate into the world, suggesting the exploration of stylized slashes on the faces, with the scenographer mentioning the ideas of redacted documents and the look of a page covered in black marks with words peeking through the page. The design meeting also allowed the scenographer to ask the director questions about the overall vision and the scenes which seemed confusing. The director agreed to look at the scenes to see if he would have an idea of the location a little later in the summer. Also, while in this meeting, the calendar and dates were discussed with the team.

After this meeting, the team went separate ways for the summer. The scenographer took and processed the notes. The director's desire for wild plants in the Town Square reminded the scenographer of post-apocalyptic cityscapes, where the greenery is overstepping the manmade

boundaries, not reminiscent of the “cultivated well-established... rational and systematic... slice of heaven called Nollop” (Burkell and Loesel 4); nevertheless, the scenographer searched the internet for idyllic towns and hamlets overgrown with foliage. Within the initial research, he found images which contained foliage, but still maintained the civilized aspect of a town square, trying to avoid an overgrowth of plant life (see figures B.5.a.-B.5.b.).

The scenographer asked the production manager/technical director, in an advisory capacity, what his idea of greenery was and he conveyed the same concerns of equating untamed greenery with jungle wilderness and not necessarily an established modern society; foliage equated jungle and opposed the brick, glass, and wooden structures of the town square the scenographer had imagined. The solution to stay within the director’s idea for plants, came to the scenographer in the form of vines on walls, as well as window boxes and hanging baskets of flowers.

The scenographer then began problem-solving the orchestra on stage, trying to find a suitable placement. At the same time, the scenographer struggled to find the need for it in the script. He did not see a need for the visibility, and still was not sure how many pieces were involved in the show. The director’s desire for musicians to move about and be involved in some scenes brought about some challenges like the orchestra members needing to memorize the music and being able to act within the scene while sometimes playing. Also, the need for placing orchestra within the scene puzzled the scenographer. Were they in the world? Watching the story unfold? Would they be banished as well? Is this creating a complication in an already complicated process? All of these concerns were brought to the production manager/technical director, who echoed the same concern. They decided to ask the director about these challenges and his thoughts at the next meeting.



Because the scenes shift so quickly within the show, and the production was taking place in LSU's proscenium space, the Shaver Theatre, the scenographer asked the production manager/technical director about the use of the fly system. The parameters of the design changed as the scenographer could add more scenic elements flying in to accomplish scene changes, cover changes, and better execute other moments in the show. He liked the idea and thought this would be a worthwhile exploration.

While some analysis continued, the research process had begun. The scenographer used the website Pinterest to sort ideas. He created several boards, each with separate themes and styles for possible directions to steer the design. Three boards were created for costume design to sort the ideas en masse in the most efficient way: a 1950s board, a whimsical/asymmetrical board, and a trompe l'oeil board. Within the scenic design boards, the scenographer collected various images, including a board for the world of the island (South Carolina beaches and the area around South Carolina), one for quality of children's book illustrations, and a style board focused on idyllic town squares, homes, and whimsical hamlets (mostly from German, Swiss, and Western cultures).

Pinterest offered a whole host of advantages in collecting images. Because the site is user-friendly, the scenographer was able to collect images on-the-go without being tethered to a particular computer. The boards possessed a sharable feature that allows others to view the board and contribute, if given permission. Pinterest also configures liked items together within searches, allowing the user to click into one image to find linked ideas, thus allowing for a wide net of images. The boards could also be edited to include notes attached to the actual photos or descriptions of the folders. Along with Pinterest's great potential to collect and disseminate information, it also had a host of disadvantages. Unlike published books and magazines, it is not

a vetted source. Because it pulls from the internet and other humans can write new notes in the margin, not only is the viewer receiving the image out of context, but images may also have misinformation attached to them. Additionally, while the collection of images is useful for the scenographer, it may overwhelm others viewing the board. The scenographer was apprehensive of showing the Pinterest boards to the director for fear of overwhelming the director with information. As such, the scenographer was careful to avoid showing the director images unless he was in the room to provide context to the collection. Conversely, the scenographer did not have the same reservations about showing the production manager/technical director and/or the costume shop manager/costume mentor the Pinterest boards.

During this exploration, while the scenographer was looking through illustration ideas, an example of pop-up books appeared within the Pinterest algorithm. This revelation proved important to the development of the design. The scenographer believed that the pop-up book style of children's stories might create some challenges, but found evidence that it was a strong choice, especially because live theatre deals in three-dimensional objects. As scenery, it added to the story, making the audience very aware of the children's book motif while still providing for elements of the story.

This necessitated the creation of another board focused on pop-up books. The scenographer noted that the predominant characteristics of pop-up books included the three-dimensional quality and the opening motion that creates the pop-up action (see figure B.6.). It was just as important to show the opening motion in each piece as it was to have the piece resemble a three-dimensional structure constructed of flat pieces. Before pursuing this idea past a cursory research session, the scenographer showed the production manager/technical director the idea to figure out the feasibility of the idea before presenting them to the director and the group.

The scenographer selected particular examples of pop-up shapes being made and an understanding of the pieces needed for the scenes in *LMNOP*. The production manager/technical director approved the idea, and they talked through ideas while both he and the scenographer agreed that each item would be made of flat surfaces featuring painted details. It was also during this conversation that the scenographer suggested removing items from the design because letters are banned. The doors to businesses in the Town Square could be removed a vista by LUGs, revealing white spaces left underneath to simulate going back to the blank page. The production manager/technical director thought this was a good idea. As the scenographer's mentor, he suggested approaching the director with collages, and to show him the collages at a separate meeting when everyone was in the same room (around the middle of July).

While this idea for the scenic elements solidified, the costume boards were sent to the costume shop manager/costume mentor to ask which idea was most feasible. By email, the scenographer explained the movement the scenery was taking to give the costume shop manager context for the costumes. Within each board, the scenographer explained the themes in detail as well as possible methods for construction. The scenographer narrowed the choices down to three looks; trompe l'oeil, 1950s, and asymmetrical/upcycled. For the trompe l'oeil, costumes would be single elements that would be relatively formfitting with minimal fullness and painted details and accessories used to establish an illustrated quality. This look would require the painting of textures (i.e. tweed or plaid), accessories (i.e. necklaces, watch chains, scarves, belts), and even simulated fullness (i.e. folds, pleats, and gather marks). The costume shop manager/costume mentor deemed that this method would take too much time for the costume shop to produce with unskilled labor. The second idea of the 1950s, with a focus on less contoured silhouettes and fabrics, was a possibility but the scenographer felt it was too specific: this would establish a date

for the society, which the scenographer did not want. The third choice of asymmetrical/upcycled designs employed a few ideas; the scenographer focused on nontraditional upcycling, which is “to process (used goods or waste material) so as to produce something that is often better than the original” (Dictionary.com), of garments to create a society different from the one to which the audience is familiar. The upcycled aspect spoke to the resourcefulness of the community and the straying from traditional looks that their forefathers had brought with them to the island. By upcycling the clothes, this society reflected a productive and sustainable community that chose not to waste, instead creating new garments from things that were still good: a dress made out of ties sewn together, a vest made of two different front pieces, or a suit jacket with scarves sewn into the hem to create a trench coat. The asymmetrical look would achieve a distinct look for this society, while remaining vaguely familiar. The scenographer also wanted to have layers that could be removed to simulate the banning of items that the scenery might employ. The costume shop manager/costume mentor thought this idea was within the abilities of the costume shop. The scenographer then put together the ideas in collages.

With both the production manager/technical director and the costume shop manager/costume mentor on board, the scenographer continued his research of the pop-up book idea and the asymmetrical clothing. Meanwhile, the production manager/technical director tried to set up another meeting with the director. While developing the pop-up idea, the scenographer looked within the book, *The Pop-Up Book*, by Paul Jackson, to develop a style and vocabulary for the set pieces, as well as guidance for engineering the piece. It soon became clear that with the pop-up book, there would be a limit of sit-able objects. Each “chair” would not be structurally sound if appearing from a pop-up, which was an idea the director would need to be onboard with to pull off the effect successfully. The scenographer expressed as much to the

production manager/technical director, who agreed and pushed for another meeting before the team left for summer. The scenographer created a cursory collage of images to present to the director and dropped the information into Dropbox the day before the meeting.

During the second meeting, the only people able to attend were the director, the production manager/technical director, the scenographer, and the props master. The scenographer presented the collages by framing the conversation around the illustration ideas. The design look was inspired by the *Ballyhoo Bay* (children's book referenced by the lighting designer), and the scenographer expanded on the illustrations while trying to stay away from that particular style. The director appreciated this and liked the idea, but with the caveat that it not look too childish. the production manager/technical director broached the issue of the orchestra on stage at this meeting while listing the problems that are associated with the idea. They discussed news that the score would be written and handed over sometime in August, which would be too late to backtrack. The director considered that and moved on. The scenographer used this opportunity to present the two-dimensional idea of pop-up books to the director with a few pictures to illustrate the idea. Included in this conversation was idea to remove specific pieces as the play progressed with the idea of a censored document as the visual. He was receptive to both and said he liked the idea but cast members' abilities to do the actions the scenographer had in mind would need to be considered. During this meeting, the director declared that he had a strong inclination to see traces of the ocean and beach throughout the progression of the play.

The summer break was used by the scenographer as an incubation stage. He was going to be away from Baton Rouge for a month. During this time, he used the separation to develop other ideas and work on other projects. The research overlaps as the scenographer occasionally peruses

Pinterest during this time and continues to collect pop-up ideas. The scenographer remained in contact with the production manager/technical director during this process, especially with the pop-up books. The scenographer tried to brainstorm some structures that could be engineered using basic pop-up components. The scenographer did not see the characters as knowing they were inside a pop-up book, nor that the LUGs acted as an outside source when they began removing items. To accommodate the director's need to see the ocean and beach, the scenographer asked the production manager/technical director if painted wings, with an impressionistic shoreline, could be used to frame certain scenes, while hiding others with the scrim.

During the incubation period, the scenographer continued to discuss props with the props master, though not as often as he conversed with the production manager/technical director. Within the pop-up world, all the items that looked functional would not be three-dimensional objects, but flat illustrations. To aid in the construction, the scenographer began collecting images from the internet of clip art objects mentioned in the script. In production, the students enrolled in the Prop Practicum course would be partially responsible for helping create props for the shows that semester, including *LMNOP*. Keeping that in mind, the scenographer tried to expedite the process while ensuring unskilled labor could create the items in question by collecting the images and editing them to be used with transparency sheets. Using projection, the unskilled labor would be able to scale images and trace onto pieces of 1/4" lauan. Only cursory research was done on this idea in case the director changed his mind. The scenographer tried to impress upon the props master the importance of the two-dimensional world and proposed smaller pop-up elements, sending videos and links to pop-up furniture pieces and other such items that could be used as props. The props master agreed and began advocating the two-dimensional look of the props during the process.

In creating research collages, the scenographer chose a background that he felt suited the mood of the musical. He layered the individual backgrounds into an 11"x17" Word document. He composed one of the collages into a format he felt was appropriate then compared the backgrounds by switching them out. The selection of pictures was colorful, and shared paint-stroke qualities that the scenographer thought spoke to the illustration quality of the vision for *LMNOP*. He finally settled on a jewel-toned impressionistic background. He softened the background by reducing the sharpness of the picture. He also chose to soften the bright colors slightly by reducing the saturation because he wanted the focus to be on the items in the collage, rather than let the background overshadow the pictures.

Because the scenic pictures selected focused on the picture as a whole, as opposed to the costume pictures, which focused on the garment or styles depicted, the scenographer took two different approaches to the positioning of the pictures. For the scenic design collages, he aligned the pictures in rows, sometimes cropping out unnecessary information, but he established a focus in each picture. One entire page was devoted to idyllic town imagery with greenery, but still focused on red brick libraries, bright whimsical houses, and town squares (see figure B.5.d.). The second page focused on the South Carolina area and architecture (see figure B.5.c.). The third collage examined illustrations of idyllic town squares and cartoon villages (see figure B.5.e.). The final collage was a mixture of various pop-up books, cards, and scenic elements (see figure B.5.f.). This final collage served to present various options for pop-up and would be coupled with sketches of scene ideas the scenographer had in mind.

For scene 1, set in the School Room, the scenographer drew a cartoon row of chairs with painted students drawn into the scene in marker. He used pencil to distinguish the positions of Eugenia and Timmy. The scenographer imagined a large pull-tab mechanism, common in pop-

ups, formed the bulletin board that Gwenette was using to teach a geography lesson to the class. The scenographer also prepared a sketch of scene 3, a more stylized scene which included the five doors of the separate homes where the characters received the news of the banished letter (see figure B.7.a.). A sketch of the Town Square, created with a black Sharpie, informed the design aesthetic for the illustrated world with a stylized bent (see figures B.7.b.- B.7.c.). His next sketch was a little closer to what would appear as the final design. Because he saw the Minnow Pea House connected, he sketched a homey kitchen in the style of a pop-up book with the exterior being the back of the scenic unit with a tunnel-pull-tab pop-up mechanism forming the bay window (see figure B.7.d.). The final sketch, a pink bay window with purple shingles and an aqua frame, helped establish a watercolor-pastel look for the Minnow Pea home. With the collages, sketches, and a few pop-up books the scenographer had in his personal library, the scenic portion was prepared to show the director (see figure B.7.e.).

The costume proposals took a different approach in formatting from the design. Because the focus was on the individual garment, or a particular feature of a garment, the scenographer chose to edit the images and remove the backgrounds of the pictures. Using the Word program, the option to remove backgrounds with minimal effort proved helpful. The scenographer felt that this allowed for a more focused traditional collage and enabled him to present much more on the page than previously done on the scenic collage. He also edited various pictures' colors to fit them into the world of the play, especially his asymmetrical/upcycled looks. Because he sought the approval of the director for the asymmetrical/upcycled look, he prepared the collages to present it in the best light. Within the trompe l'oeil design, the colors were already bright and would fit within the world, so little editing was necessary. While the asymmetrical/upcycled look offered layers which could be removed as things were banned, the trompe l'oeil effect would use



removable “trim” to reveal large swaths of white, “blank page” in the illustration. The scenographer did keep in mind the costume shop manager/costume mentor’s response during the costing session, so the plan was to use this as a backup in case the director did not like the asymmetrical/upcycled idea. The scenographer did four sets of color renderings in the various styles. He would accompany the collage discussion with the examples of costumes taking on the various characteristics of the styles -- trompe l’oeil (see figure C.1.c.), 1950s (see figure C.1.d.), or asymmetrical/upcycled look (see figure C.1.a.). He had a distinct style for the LUGs inspired by Nazi uniforms and a mixture of futuristic uniforms, which he collaged (see figure C.1.b.).

During the incubation stage, the scenographer began the selection process. As previously mentioned, the selection process is when the designers should be meeting in design conferences or through other means to discuss ideas and weed through impractical ideas to select the best idea that encompasses the production concept. The production manager/technical director tried setting up meetings during this time, but each design conference held was with the production manager/technical director, the director, the props master, and the designer. The emails asking for best times for meetings would go out to the entire design team, but the other designers weren’t available to meet. The scenographer presented the collages to the director without the input of lighting and sound designers. The value of a collaborative discussion is difficult to explain, but many ideas that influence a design come from other designers rather than the director and team directly associated with costumes or scenery (i.e. the influence of the lighting designer’s children’s book idea). Unfortunately, for much of the design process, other voices were not part of the dialogue.

In the second meeting, the scenographer led the director through the collages in an effort to present the idea as clearly as possible. The discussion with the director began on the first

collage page, which detailed the outside world of South Carolina. This idea led to the look of the town as well as the illustrated quality. The scenographer's inclination to guide the director into the pop-up inspirations with sketches proved fruitful. The director enjoyed the idea of pop-ups, while keeping the more child-like elements at bay. He cautioned against allowing it to become too childish. The scenographer took great care in explaining the totality of the idea, including the lack of sit-able furniture if everything is created for aesthetic. The director did not seem to mind the idea.

Pursuant to discussion about the location inspirational collage, the director advised the scenographer not to be too focused to the original location off of South Carolina shores. The director's vision was a more tropical setting. He suggested more plants and ferns in the Town Square, which the scenographer countered with boxed plants and window boxes instead because he didn't feel overgrown plants would denote a cultivated, civilized society. The director agreed but maintained that the setting might need to be more tropical than what was suggested. The scenographer proposed an idea that the floor mimic sand in the treatment. This would give a permanent suggestion of a beach setting while remaining within a relatively neutral base to layer other scenic pieces on top. The director approved of the idea.

The scenographer had also drawn some sketches of what he thought the statue and the Nollopian insignia would look like, which he presented to the director during the meeting (see figures B.11.a.-B.11.c.). The inspiration for the statue came from the "Partners" statue at the Walt Disney World Resort. Debuted in 1995, the Partners Statue was sculpted by Blaine Gibson, who was trying to reflect an image "of Walt watching happy people enjoy the park" (Fickley-Baker). This intention was mirrored in the scenographer's inclination for the statue of Nollop

(see figures B.12.a.- B.12.b.). It wasn't until the letters began falling that the statue took on another meaning. The director liked this idea as well.

At this meeting, the scenographer walked through a couple of pop-up books, and some pop-up art he had created for other projects, and the motions of the pop-ups. The scenographer gave the books to the director and asked him to look through them and leave notes on post-its for anything he was particularly drawn to.

The scenographer directed the director's attention to the costumes, beginning with the tromp l'oeil, where the scenographer had paired the collages with a colored sketch of Ella in that style. The sketch of Ella was done on 11"x17" cardstock using watercolor pencils, and black marker. The fit of the garment was close to the skin with simulated fullness depicted using painted folds and creases on relatively flat fabric. The scenographer was inspired by his analysis to create a college student look which featured some bookish qualities of intelligence while still being fairly modern and feminine. She had on a tie and pleated skirt, reminiscent of school uniforms, and the hem was depicted shorter. Because the show had not been cast, the scenographer chose to draw a nontraditional body that is not often featured in theatre as the ingénue to match the body-types the scenographer saw around the campus of LSU. For material, the scenographer would consult The costume shop manager/costume mentor as shop manager to select a material that would sit relatively close to the skin, allow for the paint to be applied and remain pliable throughout the run, though he was leaning towards a cotton broadcloth or muslin for those very reasons. The collage featured various examples of trompe l'oeil effects in women's clothing, with the idea that these techniques could be used to capture male clothing as well (see figure C.2.).

In this idea, the collage of the LUGs doubled for the asymmetrical/upcycled look. It was a decidedly futuristic, military look in greys and dark colors. All the coats looked out of place on this island and the LUGs were the only people in the trompe l'oeil world with realized textures, missing the illustration quality. The director did not like the trompe l'oeil design idea. He repeated his concern over looking too cartoonish and absurd, which he felt the trompe l'oeil took the world in the wrong direction.

The next look introduced was the 1950s-1960s look. This look was not collaged, but the scenographer showed pictures from the Pinterest board, highlighting the advantages and disadvantages. This would be a simple bright world with perfect crinolines and manicured hairstyles. The simple elegance of flared skirts, circle skirts, and retro wiggle dresses pervaded the research. The people that would populate this look would be stylish and cultured while remaining outside the couture world of the 1950s. This style was focused on an archetypal suburban look of the 1950s and 1960s, in the vein of June Cleaver (Barbara Billingsley), Laura Petrie (Mary Tyler Moore), and Donna Stone (Donna Reed). With these looks, the scenographer included a colorless sketch of Ella in a simple circle skirt. She embodied a put together 1950s female (see figure C.3.).

The scenographer thought this style would create a devastating look as items were banned through the story. Once coordinated outfits would become distressed and tattered. With this look, the director questioned the validity of so many layers within an island society, especially in the lady's fashion. The scenographer pointed out that female fashion has usually favored style over comfort, and even a pair of heels is chosen over flats if the societal expectation dictates the fashion as such. The scenographer also points out that some of the looks are summer dresses; however, the director was not too keen on this design, but was attracted to the colorful palette.

Finally, the asymmetrical/upcycled idea was then explained using collages with a colored sketch the scenographer created. The sketch of Ella was also done on 11”x17” using watercolor pencils and marker. Ella’s costume features an asymmetrical vest made from two different vests fronts, a tie, and a collared shirt with rolled sleeves to emphasize the bookish nature of the heroine. The shirt is composed of two different purple shirts with stripes that reflect the asymmetrical patterning. The skirt is made of neckties sewn together. The images mimicked an older age of working class citizens who lived simple lives but managed to work as farmers in frills and whimsical trims (see figure C.4.).

Sprinkled throughout the photo research were upcycled coats with lace scarves added to create a trench coat look, shirts made into skirts, and long sleeves created entirely from cuffs. These inspirational images dripped with eccentricity and homespun quality whilst retaining cultured looks. The male collage contained asymmetrical vests and non-traditional center front closures. Within the male costume collage, there were also some suits with non-traditional collars mirroring the vest center front. There were also trousers made from shirt sleeves and a vest of ties. Both men and women featured layers which could be removed as the story progressed, showing the ill-effects of the bans. As stated before, the LUGs’ collage doubled for the asymmetrical/upcycled look, with the primary distinction between the LUGs and the Nolloprians being color rather than textile. The director responded positively to the collage and drawing. He still questioned the idea of too many layers, worried that there were too many layers for an island town. The scenographer responded by mentioning that there are islands around Canada and the United Kingdoms that can get quite blustery at times. He also cited his experiences growing up in South Florida, where the citizens will wear layers of clothing at all

times throughout the year. The director still liked the idea and suggested that perhaps the layers be more of a shawl, rather than a coat, which the scenographer said he would consider.

With the asymmetrical/upcycled look moving forward, the scenographer began to plan the next couple designs. His plan was to complete the main characters, secondary characters, and LUGs before moving to the other islanders. He would be keeping them within the world of the illustrations by exaggerating some of the silhouettes and hairstyles of the characters.

After this meeting, the scenographer created a ground plan from the sketches he had presented to the director. The director returned the books with various notes attached to specific scenes within the pop-up books, as well as a few thoughts that had occurred to him while he was looking through them. The scenographer took all the notes and began applying them to the design ideas. He was certain that in order to accomplish the changes, he would need to use at least two scrims to cover scene changes in addition to a majority of the fly system of the Shaver. Over the next week, the scenographer drafted a variety of ground plans in the Shaver theatre space. Using Vectorworks, he drew ground plans into one layer of the drawing, then would extrude the objects into three-dimensional models at an approximate height to provide reference while moving about the “stage.” This proved helpful as he rearranged gray modeled pieces in the virtual theatre to show the director what he had in mind. This tool facilitated relatively quick representations that allowed the director to see what the scenographer's vision, while providing a means to rework as needed to suit amended ideas. The scenographer used Vectorworks to experiment with the shapes of scenic pieces in a full scaled, three-dimensional theatre space. He showed the technical director various ideas and experiments to see if concepts were possible. During this period, five songs arrived from the creators. The scenographer listened to the music as he worked on the Town Square set (see figure B.8.d.).

While listening to the music, the scenographer discovered a layered effect towards the end of the opening number. When he heard the building effect the chorus had as they described the island at the last verse of “Little Island,” he envisioned six motions of scenic changes. He saw the stage occupied solely by Gwenette in the School Room until the statue of Nollop appears upstage of a black scrim, brought in by the people of Nollop. When the statue arrives, Gwenette would take the students into the busy Town Square as they marvel at the statue of Nollop. The scrim would lift out to reveal an unobscured but impressionistic shoreline painted upon the back of the flats and on the painted legs. As the final verse expounds upon this self-sustaining wonder of an island building, the Nollopians would open the mass of ocean walls to reveal a town flanked by buildings in perspective (the Trifold Wall). The first set of ocean legs would fly out to reveal two buildings either side. During the next bar of music, the people would expand the second floor and porch of a building on stage left, while another pair of people would rotate a hinged wall on stage right to reveal a sweets shop with a bay window and a picturesque balcony above the shop. The music would continue to build as the second set of legs fly out down stage of those two units to reveal a large wall on either side covered in ivy. As the music reaches a final crescendo, the last set of legs would fly out to reveal the largest set of walls either side downstage, forming two sixteen-foot “townhouse” walls on either side of the stage (see figures B.8.a-B.8.d.).

The scenographer asked the production manager/technical director if a change like this could happen in the time needed according to the music, and he was delighted to receive the go-ahead. Glad to move forward, the scenographer was concerned that he still didn’t have all of the show’s music and mentioned that he still needed the other music to make more informed decisions, which the production manager/technical director agreed would be helpful. He

informed the scenographer that the show's musical director would be recording the tracks with a singer at some point before rehearsals.

The scenographer continued to build a grey model within Vectorworks. As he developed the models, he turned the screen to its top view mode to keep tabs on his ground plan. He sorted his individual scenic pieces and positions in layers, and he used black to emphasize the props and scenic units onstage. Typically, the ground plan uses line weights to distinguish props and specific scenic pieces; however, in this case, the scenographer used color to indicate importance. The color-coded manner of organization made sense to the scenographer, but the unusual drafting style proved challenging for other members of the production team. Particularly, the use of 3D models in the document which created a large file that could be slow to manipulate. The scenographer's lack of familiarity with drafting standards and his choice in software made it difficult for other users to manipulate the drawing for their purposes.

Other designers did not comment on these drawings as they were published to the Dropbox. Drawings are communication tools which should be intuitive in their construction, and the scenographer provides enough ideas of how to solve challenges within notes. In this early stage, the scenographer solved problems in ways that would build and cause trouble for the other members of the teams. As he fleshed out the scenic design, the scenographer showed the director and the production manager/technical director how he intended for each location to work. Both agreed upon the direction the model was taking, and the scenographer continued conversations with the production manager/technical director to discuss the creation of the pop-up elements.

The second scenic piece designed was the Kitchen and Exterior of the Minnow Pea family. The mechanism for this unit was to place the hutch on a 90-degree fold. Using this mechanism, the scenographer created a hutch covered in dollhouse paraphernalia (a nod to Otto's



profession) with plates and teacups that could be removed later in the script. The script describes a homey setting that takes a sad turn during the second act as the Kitchen is ransacked by the LUGs. The scenographer created the individual pieces flat, then extruded them into three-dimensional pieces. The scenographer included a sink made by using a half-fold on either side with a sink topper in a mountain fold. The scenographer created the general shapes in Vectorworks and changed the tone to greys to show the edges of the pop-up set (see figures B.8.e.-B.8.f.).

The third set piece designed was a smaller, secondary, undisclosed location in the Minnow Pea home; it would appear simultaneously with the choir unit during Act I, so the design was relatively a small profile (see figure B.8.k.). The scenographer created a piano/living room. He wanted a room that allowed for a pop-up element (the piano) while maintaining a relatively small size. The scenographer tried to create a smaller flat, approximately 4'x8' half-fold, as the base with a faux piano with the piano hinged in such a way as to mimic a pop-up book (see figure B.8.j.).

The other design pieces were the boxes of Otto's shop (see figure B.8.o.), moon and speakers (see figure B.8.p.), the schoolroom, banner and clock (see figure B.8.h.), and the five doors (see figure B.8.g.). Each of these gave a sense of shape for the scenes. The scenographer used black scrims to back several scenes. He also found an impressionist painting of the shore, which he imported into the legs of the model to show the director the ocean effect he wanted to see. This was influenced by the director's earlier desire to see the ocean constantly on the island. The scenographer arranged all the set pieces into layers and made a sequential pdf to present to the director (see figures B.8.a.-B.8.q and B.9.a.-B.9.p.).

When the scenographer showed these to the director, he walked him through the individual scenes, describing the motions between the scenes and the function of the scenic elements. The scenographer explained the constraints of the set while focusing on the positive aspects this design provided. The director enjoyed that this set provided the distinct look and some location to the unnamed portions of the musical. He also expressed concern that there were no chairs and tables in any of the scenes. The scenographer did include a card table, which was mentioned in the script, but was hesitant to include more furniture. He voiced some reservations; however, he was prepared with a contingency plan for the aesthetics of any three-dimensional elements. Before the meeting, he and the Props Master had determined that the three-dimensional elements, particularly the card table, would be painted in a plain bright color within the color palette, then outlined with a lining color to create a stylized effect that matched the scenic style.

The scenographer and Props Master explained the conversation to the team and established that they could add a kitchen table but had to keep in mind the flat aesthetic of the pop-up world. The director responded that he was aware of the intended look but insisted on a table for the Kitchen scenes. The scenographer agreed and promised to insert the table and chairs into the next set of ground plans and the three-dimensional model. The director also discussed the placement of the Piano Room unit, and why it was in the position the scenographer chose. The scenographer placed the Piano Room on the opposite side of the stage for storage purposes, as well as several scenes which included the room and other locations simultaneously, namely the Kitchen in Act II.4. They couldn't move that unit to the other side of the stage and accomplish the other locations that were needed, so the director agreed it would work opposite from the Kitchen. He did ask if the entire stage could be mirrored from the current design, and

the scenographer was okay with the change. He agreed to make the adjustment on the next showing (see figures B.19.a-B.19.m.).

Because of the reservations about the need for suitable furniture, the scenographer left the meeting worried that the director was not quite on board with the idea of the flattened world. The scenographer talked to the production manager/technical director who suggested making a full-scale mock-up of one scenic element to show the director what the world would look like. The scenographer agreed and decided to do this at a later time. The scenographer printed out several pages of the basic scenes built in Vectorworks and used a light board to trace the scenic elements from the model onto a sheet to create a rendering for each location. He drew half of the Town Square before suspending the hand drawing. He realized that there were too many scenes to complete, so, instead, he opted to create the scenes in a three-dimensional model, then layer his color elevations over the three-dimensional structures to create renderings of the looks (see figures B.20.a.-B.20.h.).

That same week, the music was finally recorded and put into the Dropbox. The scenographer used this time to move through the musical and compile a list of scenery shifts which corresponded to the music, even noting in which bar shifts could look purposeful (see figure B.4.). He created the list in Microsoft Word, and this document was uploaded into Dropbox. He also added a visual document which showed the movement of the units, and a ground plan showing what would be onstage at any given moment throughout the show. This document was made available to the stage manager, Nicholson, and was paired with a written list that had all of the movements-per-scene documented (see figures B.10.a.-B.10.z.). There were several scenes of which the scenographer was unsure, so he left the page blank and requested a meeting with the director and the other designers to discuss the troubling scenes. The meeting

was coordinated for the first week of the fall semester, which gave the scenographer time to create line drawings of the elevations, a few color elevations, and a white model for the show.

Next, the scenographer printed the outlines of the individual scenic pieces at half-inch scale onto cardstock. Because the scenographer saw the set as a flat, painted surface with no real texture applied, he thought the technical director could pull all the information he needed from the outlines. Typically, elevations include at least three views of any object to be built and have the overall dimensions, as well as any pertinent information the scenographer wishes to convey, included on the drawing. Because the details were all a paint treatment, the scenographer did not think it would be necessary to add all these details into the drawing. The scenographer proceeded under the impression that the technical director had all the information he needed to complete his job, which was not the case (see figures B.14.a.-B.14.i.).

At that time, the scenographer was not aware that three-dimensional models and solid objects layered on top of each other do not render from Vectorworks into AutoCAD (the program technical directors use to draft their build plans). This meant that, instead of simply facing an object clearly and concisely, the production manager/technical director would need to weed through layers of information to understand the object. The production manager/technical director asked the scenographer for finalized sketches, and a white card model for the director, and gave him the deadline for the final design meeting before the semester started. LSU had a half-inch scale ( $1/2'' = 1'-0''$ ) model of the Shaver, which the scenographer used to construct his model of the set (see figures B.15.a.-B.15.d.).

He used his collages, as well as several other resources, to develop the looks of the scenic elements. He tried to develop the particular-lining style he wanted to use for the show within the sketches, using a thin line of color around all the objects. The scenographer used the outlines of

the three-dimensional models in their front-facing position to fill in the details of each flat. For the town center, there were stage left and stage right Torm Walls, the Fish Monger (stage left unit), the Sweets Shop (stage right unit), and the central tri-fold, which featured the ocean when closed and a perspective town when opened. Each of these names helped identify the unit easily, also giving the scenographer inspiration for their looks.

The scenographer inked the line drawings he drew in pencil using a Micron pen 0.2 mm (see figures B.16.a. and B.13.a.-B.13.d.). He spent the next couple weeks drawing on the printouts to create the elevations for the show. Once the inked elevations were scanned, the scenographer printed them onto 11"x17" cardstock. He used acrylic paints to color the elevation, then outlined pieces using Verathin Prismacolor color pencils (see figure B.16.b.). The scenographer spoke to the production manager/technical director as the scenic mentor/ the scenic charge, was scheduled to arrive knowing she would need items to paint. The scenographer prioritized the Town Square build and the house pieces for the Minnow Pea home, intending to complete the design documents for these units before the scenic mentor/ the scenic charge's arrival. While the painting continued, the scenographer completed a white card model for the final design meeting. The shop would begin their build process the week before the semester began, so the town elevations needed to be completed by that date.

As the scenographer continued to prepare the color elevations, he worried that the director's ideas were not aligned with the previously approved approach because he kept adding more three-dimensional props to the show, always insisting that they needed to be functional. The few meetings they had together were peppered with various ideas and needs from the director that were moving out of the two-dimensional world approach. One idea in particular was a wheelbarrow being used to gather books for banning in scene five; the production

manager/technical director and the scenographer kept walking through the scene, suggesting the idea that the LUGs would tear off the door façade of the library to show the illustration of the library being closed up. Though the director claimed to love the idea, he would then tag on a wheelbarrow filled with books to be removed from the stage. When the scenographer tried to remind the director of the two-dimensional aesthetic, he would agree. This created a struggle for the scenographer as he tried to explain that the addition of three-dimensional objects worked against the two-dimensional world of the pop-up aesthetic.

Hoping a full-scale example would assist the director in understanding the intention of the design, the scenographer painted a sample wall, a chair, a hand prop, and a removable two-dimensional shelf. The scenographer asked the production manager/technical director to bring over two flats sized similarly to the masking flats behind the Fish Monger unit. The scenographer asked the props master to retrieve a chair in stock, which he sanded and painted a solid yellow with a yellow ochre edge along the entirety of the chair. An oversized book was painted blue with a dark outline around the edges. For the removable piece, the scenographer cut out a lauan trompe l'oeil shelf with bottles and cups. He drilled two holes into either side of the lauan shelf and added hooks to the flat to allow for a quick removal of the part. Under the removable piece, the scenographer outlined the shelf and painted it white with a stark black outline. He also painted a large section of the floor to illustrate the floor treatment as well (see figure B.18.). He set up a brief meeting so he could bring the director into the scene shop to show him the example and try to impress the idea of the removable pieces, two-dimensional elements, and the necessity of the LUGs removing the pieces to establish the “tearing out elements and returning to a blank page.” The director previewed these elements and the scenographer talked him through the limited three-dimensional elements, which the director agreed would work for the production.

The director was confused about the white element and thought that it should just look greyed and dingy where the item was, instead of the stark white which was presented. The scenographer explained that the white elements were to be seen of as pieces of the illustration taken out to get the world back to the blank page. The director liked the idea.

Prior to the final design meeting, the scenographer finished a white card model to show the motion of the pieces. He included the list of scene shifts for the stage management to follow. The director opened the meeting with a firm statement, telling the design team that they would need to be flexible and willing to align to the director's vision. To soften the statement, he included that the team would be telling a story, and flexibility was needed to tell this story. With this out of the way, the director introduced the scenographer's idea, and the scenographer explained the pop-up idea to everyone involved. The scenographer led the group through the slides and introduced the scenic elements to the designers for the first time. He presented the Piano Room and Kitchen color elevations to the group and the director approved the looks. The scenographer also presented the card model to the group. The scenic charge brought up a concern about the scale of the show and her timetable to paint the show (see figures B.17.a.-B.17.m.).

Next, the scenographer transitioned to the costume collage, leading the group through the asymmetrical/upcycled concept. The sound designer asked questions about the correlation between wigs and microphone placement. The scenographer clarified the intended date of purchase for the wigs and reassured the sound designer that there should not be any impediments to the microphones. He reassured the group that renderings would be finished before first readings; however, because there seemed a discrepancy in how many actors would be cast for the show, he planned to draw a majority of the asymmetrical/upcycled lead costumes before the first reading.

From there, the meeting morphed into a separate conversation between the scenographer, the director, lighting, sound, the production manager, the scenic mentor to work through the few group sequences that had confused the scenographer. Using the thumbnail document, the scenographer led everyone through the story, scene-by-scene, to establish the movement of the show. Together, the group discussed two main areas that vexed the scenographer. In Act One, Scene Nine there were vague stage directions for a completely sung-through scene which spanned several days, if not a week. This scene had Otto in his workshop as Gwenette was teaching a lesson on another side of the island. The audience watches as Georgeanne firmly resolves to follow the rules and then she proceeds to turn in Agnes, Nate and Ella examine the glue, and in addition, Agnes' partner is dragged off for his third offense by LUGs. The scene then transitions to a moonlit evening in Nollop where the citizens climactically split into two factions, those who believed in all-knowing Nollop and those who find the censorship oppressive. As a solution, the group discussed solving these transitions by having established locations which accomplished the blocking the director had in mind for the scene while keeping lighting abreast of the locations. This also informed the scenographer of the general ideas for the scene and helped solidify his understanding of the vague locations.

The same group input was requested for Act Two, Scene Four. The script moved a group of Nollopians from Pier Seven as they said goodbye to loved ones being banished to an unknown location, with the Kitchen of the Minnow Pea home seen in the background. The scenographer expressed his concern over the transition to the group. The vagueness of the scene allowed for freedom to interpret the scene in different ways, but it was counter intuitive to design extra pieces if the director had another idea in mind for the scene. The director asked if the group could move from Downstage Right to Upstage Left in a strong diagonal movement during the



course of the song, but the scenographer reminded them of the location of Georgeanne's house, permanently affixed Downstage Right, creating some unintentional upstaging if that were to happen.

The proposed idea was to have both scrims in during this scene, with the cast moving from the pier to center stage during the rest of the scene. Behind the scrim, the Kitchen set would be in place (in the script, there is mention of Gwennette in the Kitchen being shadowed by a LUG), which would be preset for the next scene. The production team agreed to the plan and the director would test the idea during rehearsal. During the course of this meeting, the director realized that the set needed to be mirrored once again. He felt that certain scenes would play better from the original placement, so the scenographer agreed to reverse the computer drafted model again but would not be able to fix the paper model in time for the first read through. The director thought that would be fine.

As scenic advisor on *LMNOP*, the scenic mentor/ the scenic charge once again reiterated concern over the scale of the show versus the labor force available to paint the entire production. During the meeting, she questioned the relevance of a few ancillary scenic units, which the scenographer agreed could be reduced and removed. Overall, the meeting gave the scenographer a clear direction to pursue for the final document. He promised the final paper work before the first read through.

During the period between the meeting and the first read through, with the show finally cast, the scenographer worked to complete color elevations and the costume renderings. The scenographer elected to scan the scenic color elevations into the computer and develop the renderings in Vectorworks rather than hand draw sketches. As he input this information into a single document, the Vectorworks file became larger and more difficult to navigate for the other

designers. While the scenographer finished these color elevations, he chose which scenic units he would complete and which would wait as he managed the workload for the costume design. He completed the scenic color elevations for the town, the impressionistic sea shore, and the Minnow Pea home, including the Exterior, Piano Room, and Kitchen. He handed this information off to the scenic charge so she could begin to order paint and plan the painting schedule. The scenographer priced out leg material to see if it would be more cost-efficient to digitally print the designs versus buying muslin legs to paint in-house. Research revealed painting the units in-house would be the less costly option, which added a series of large items to the scenic mentor/ the scenic charge's paint schedule. She continued to voice concern over the size of the show. The scenographer was not concerned and elected to focus on costumes.

The scenographer chose to draw the costume renderings on 11"x17" copy paper in pencil. He drew the figure's pose first, then added layers of fabric over the person. He chose to focus on maintaining a standard body proportion. The scenographer tried to keep in mind the corrected size of an ungirdled-waist, choosing to forgo shapewear to give the director a more realistic view of what the characters would look like. The scenographer took special care to create from items that would be easy to find and upcycle. He also accounted for the cast members' ability to move in the costume. The scenographer consulted the director about occupations for the characters and considered the details in the script. Gwenette was the town teacher and Otto was the miniature-maker, but the other occupations were vague. The scenographer suggested that Agnes be the librarian, Peabody was a gardener, and Georgeanne was a tailor. He proposed that as Agnes' job because the library would be closed in the script, creating a connection to that moment.

Georgeanne was a tailor because she was straight-laced and followed the rules; there was also a

logistical question of the appearance of Timmy's little LUG uniform, that the scenographer thought could be answered by Georgeanne's position as island tailor.

Ella's costume mirrored the earlier proposal, with the considered academic look. Her pleated skirt was asymmetrical, with an asymmetrical vest and a collared blouse that had been pieced together with contrasting blue and white bands (see figure C.5.a.). Nate's costume needed to reflect his travels from the city of Atlantic back to Nollop. The scenographer chose a grey coat with a sharp upturned collar and a silk vest made of two different silks with a tie that was worn around the neck in a unique Nollopian fashion. Nate's vest's frog closures were crochet in the shape of frogs with plants embroidered plants running up the pattern. This was a hint at his training as a scientist in Atlantica. The idea was that he would go from the austere and sleek coat to browns and golds (see figure.5.b.), which matched the Nollopian color palette, as the play continued.

The women of the island each wore specific colors, including a thematic flower, with the exception of Ella. This choice united the looks of the women of the island in a tangible way. For Gwenette, one of the freer spirit characters, the design included a flowing skirt with fullness and a longer train that would move gently as she moved. The outfit consisted of a sunflower necklace on a calico-print scoop neck blouse and a plum, high-waisted, A-line skirt with pleating at the hem. Her hem was asymmetrical from front to back with a violet petticoat, and she wore a sweater made of indigo linen with a sunflower collar (see figure C.5.c.). Otto's color palette would mimic Gwenette's with an asymmetrical vest and high-waisted trousers (see figure C.5.d.).

Agnes was a more chaotic character whose ditziness would prove her undoing. Because of this, the scenographer chose mixed textures with a slightly constrained trumpet skirt paired

with a loose blouse and flowing vest/coat. The vest was intended to be a hunter-green cable-knit sweater upcycled into a vest with additional material sewn into a tail with a knit, red flower collar and a fern-green sheer elbow-length blouse. She wore a moss-green silk skirt with polka dot hosiery and yellow heels. Her colors were chosen because the scenographer wanted her to stand out against the background of the island. He also thought that her husband could be a gardener on the island, thus the choice of green. Her daughter would mimic her mother's color palette. Eugenia would also mimic Ella's costume with an asymmetrical pleated school uniform skirt. Around her collar was red flower buds of her mother's collar (see figures C.5.e. and C.5.f.).

For Georgeanne, the scenographer was inspired by the character of Deloris Umbridge in the *Harry Potter* series. This decision informed her color palette, with a baby pink look reminiscent of Umbridge. Because she was a tailor, Georgeanne wore a pink tailored outfit that was restrictive and spoke to her rigidity as a law-abiding Nollopian. Her look featured a pink coat with a starched ruffled collar. Her skirt was the tightest among the principle women and the most constricted (see figure C.5.g.).

The LUGs contrasted with the other looks, featuring a grey and black militant, futuristic trench coat, with a triangle of alligator skin covering the front of the coat, and the bastardized Nollopian symbol spray painted. They were in contrast to the rounder, softer shapes of the Nollopians, with sleek, gelled hair and futuristic visors covering their eyes. The coats were long but cut with vents to allow movement (see figure C.5.h.).

The scenographer took the rough drawing and cleaned up the lines in pencil and planned to make copies of the line drawing onto 11"x17" cardstock. He would then paint using acrylic paint and color pencils. He completed the drawings for Ella, Nate, Gwenette, Otto, Peabody, Agnes, Eugenia, Timmy, Georgeanne, a male LUG, and a female LUG. There was a production

meeting scheduled to take place two days before the first read through, which gave the scenographer two days to color the renderings before he presented the computer-drafted color renderings, model pieces, and color costume renderings to the cast members for the read through.

Before the meeting, the scenic charge asked the scenographer to complete the final paint treatments for the school, the moon, the banner and clock, the floor, the docks, the flag, and Georgeanne's platform. The scenographer said he would complete them within a couple days, after he showed the design to the cast members. Both agreed that the paint elevations were necessary but could wait the couple days to allow the scenographer to finish costumes. When the meeting arrived, the scenographer presented the director with the modified scenic renderings, which he approved. The scenographer then led the group through each costume and the reasoning behind the choices. The director declared that these were not the costumes agreed upon and rejected the entire costume design. By his assessment, they were too frilly for the island people and he claimed that this was not the direction discussed. The costume team was confused by this declaration, and the costume shop manager/costume mentor asked if the reaction was directed at the silhouette of the design, questioning if it might work better if the silhouettes were less round. The director said there were too many layers, and that he did not believe that islanders would wear that many layers. The scenographer and costume team explained that the layers were going to be used to remove as the show progressed to display the toll of the censorship on the characters, but the director did not like the idea of jackets. When the team asked the director what he had in mind, he did not have an answer. The director also expressed concern that the cast members would be too restricted in the costumes designed, especially the LUGs.

The scenographer assured him that the LUG jackets would not be a trip hazard and could be modified to include vents to allow for complete movement. As for the female's costumes, the scenographer did not think that skirts were at all restrictive but would actually flow nicely and allow for movement. The director was not convinced, claiming that the costumes were too constricting for the islanders. The team elected to setup a meeting for the following week to give everyone time to think over the ideas. The scenographer advised the team that the first read through would focus on scenic elements but the costume designs would need to be looked at over the weekend.

After the meeting, the scenographer met with the production manager/technical director and the costume team to plan the next step. The scenographer planned to drape a few dress forms to better illustrate the designs in the hopes that the director was misinterpreting the weight of the fabric choices. The second step was to ask the director to send three research examples of silhouettes that represented his preferences. As a backup, the scenographer would pull a slew of different silhouettes, historical pictures of people working in layers, and other ideas that would help the scenographer craft a new look.

During the first read through, the scenographer introduced the concept of the show to the cast and walked them through the renderings of the set, with demonstrations of the movement of the model pieces. At the end of the cast's read through of the play, the director and designer discussed the occupations of each character. The director wanted to stay away from caricatures while giving each character very distinct, "exotic" looks. For Agnes, he suggested an oddness in her look, and thought some chopsticks in her hair would add to the "quirkiness" of the character. The scenographer scheduled a meeting with the director to see a drape of a couple of approaches.

The next day, the scenographer walked the director through the style choices. The scenographer also sought some clarification on how much of an agrarian culture the director saw on the island. The scenographer explained his vision of a luxury class of workers, who's idyllic fashions had never been marred by sweat or strain until the LUGs added pressure to the society (see figures C.6.a.-C.6.c.). The director did not envision them all as farmers, but he did not imagine the characters had access to fashionable silks and luxurious fabrics. The director continued to be concerned over the layers the characters would wear, suggesting perhaps each woman had a shawl that would be worn instead of a jacket or sweater. The director also addressed concerns that the fabrics would inhibit movement and prove tough on the cast members, which the scenographer disagreed with thinking that the cast could work through it. The director suggested they take a day to dwell on it. After consideration, the director preferred to move away from the asymmetrical/upcycled approach.

Following that meeting, the scenographer requested to meet with the director and the costumes team, firmly stating that the director needed to bring at least three images which he felt encapsulated the design aesthetic of the Nollopian fashion. The team awaited his response, but a response never arrived. The scenographer compiled images, most from British women working in fields and on assembly lines in layered clothing during the 1940s-1950s. The goal was to convince the director that the island was in a Northern Hemisphere which could excuse the layers. When the meeting date arrived, the director was not in attendance. After several attempts to schedule, another meeting was finally set for the director, designer, and costume team.

The scenographer decided to pull several simple dresses from stock that were from the 1940s and 1950s. He brought several physical examples and four dress forms donning the simple clothing. When the meeting began, the director suggested the team go back to the trompe l'oeil

design, which the costume shop manager/costume mentor agreed would work. The director was worried about movement, so he asked for a knit requirement for the design. The scenographer explained these costumes were similar to the wardrobe of a cartoon character: they wear the same clothing each episode, and it would be the same of these characters. There were several reasons for this idea, one being practicality. There simply was not enough time to create multiple looks for anyone, especially on this accelerated schedule, but the scenographer also felt strongly that the illustration concept carried stronger when the characters did not change clothing. The director felt that Ella would need to change her outfit from the first scenes. He insisted that she wear trousers in the first scene, because he wanted her to be able to sit cross-legged in the opening number to better illustrate the later transformation from a tomboy to a young woman with heels and a skirt. The scenographer asked if that transformation could be accomplished via a hairstyle change rather than an outfit, but the director insisted that it was necessary.

In keeping with his concerns over movement challenges for the actors, the director asked that the LUG costumes look less like trench coats and a more like spandex compression shirts. The scenographer asked the director if he thought that spandex on less muscular bodies would look silly, and the director conceded. The scenographer then suggested a version of a coat from the LUG collage, but in knitwear, which the director agreed would work. The scenographer recommended that LUGs wear a pair of sunglasses, for the sake of masking performers who were also cast as Nolloprians, and also to create an authoritarian regime look. The director was very concerned over the safety of the cast members playing LUGs, and their ability to see out of mirrored sunglasses. The scenographer assured him that they would test them thoroughly beforehand and would order them immediately to let the LUGs rehearse their use.



For the other characters, the group agreed that trims and accessories would be created on flat pieces of cloth which would be affixed with Velcro to create removable pieces and, through the production, they would be removed to reveal the white space underneath. The director still liked the idea but was concerned that the cast would not be able to remove the pieces. The scenographer assured him that they would be easy to remove. With the production manager/technical director's vocalized support, the director agreed to the idea. In final determination of the occupations of the Nolloprians, the director rehashed an idea that each costume has stamps of their jobs on the fabric as a print, which the costume shop manager/costume mentor suggested would be more work than necessary. The director insisted that this step would greatly help the cast members in their process and to keep it in the design. With all the characters fleshed out, the scenographer took the notes and promised drawings the following week, fully colored. The costume shop manager/costume mentor took the stance, as costume shop manager, that these would be the final design regardless, because the shop would be working nonstop to complete the items to meet the deadlines of the photo shoot and dress rehearsal. The director agreed.

## **CHAPTER 6: TRIAGING THE COSTUME IMPLEMENTATION PROCESS**

Once the director and the scenographer agreed upon a concept that worked for the production, the scenographer reworked the costumes to reflect the movement to a form-fitting fabric, like cotton knitwear. He made occupational choices for the characters and drew permanent elements onto the character's costumes, like Georgeanne's dress featuring a tape measure draped around her neck, painted into the costume. Gwenette's costume was reflective of the matronly demeanor of the island teacher, with a pearl necklace and a sunflower pattern across her scarf. Otto's work apron was a permanent fixture in his costume. For Agnes, her glasses and a stamped book pattern on her dress would help establish the librarian look. Peabody's job was changed to an architect, so the scenographer created an applique of a pocket with drafting supplies, pencils, etc.

To achieve the sense of ruination when the LUGs come through, the scenographer focused on larger costume pieces that could be removed to reveal the empty white spaces. He completed the drawings on 11"x17" paper, which he copied onto the same size cardstock. He used colored pencils for the main colors, then used markers to denote the painted elements on the costumes. Folds, pleats, and ruffles were drawn onto flat surfaces, trying to avoid any perception of dimensionality. To bring the skin into a more realistic representation, the scenographer established shadows using a Prismacolor Verathin in wine red. He would cover the skin in a wash of acrylic that would match the skin tones of the cast members. After that, he would apply another layer of color pencil as necessary. He made sure to blend the skin tones and makeup fairly well, while trying to make the costumes look as flat as possible in the illustration.

The colors remained similar to the first design. Because the characters were now returning to a storybook quality, the scenographer took more liberties with the hair, adding

streaks of color which matched the character's primary color palette and featured more dramatic shapes for Georgeanne, Gwenette, and Agnes. Gwenette's hair was styled in a large, bouffant/French roll with a streak of white and purple (see figure C.15.b.). Agnes's hair was a heart-shaped wig with streaks of green (see figure C.15.a.). Georgeanne's hair was a dramatic voluminous mass of violet curls with a side-part and huge bangs; this look would be unpinned when she eventually killed her son and herself, with unraveled tendrils to match her unstable mind. The scenographer also grouped the families and the partners within the same color palette. Agnes, Peabody, and their daughter were all based in greens with orange and yellow accents because the scenographer originally saw Peabody as a gardener (see figures C.8.h.-C.8.j.). Georgeanne and Timmy wore baby pink and powder blue, with Georgeanne's color chosen because the scenographer was reminded of Dolores Umbridge's rule-totting character from the *Harry Potter Series* (see figures C.8.k.-C.8.l.). Gwenette and Otto were a purple and blue combination; this idea stemming from the connotation of calm, sophistication, and respect associated with the color (see figure C.8.g.). Ella was one of the few characters whose color palette stood out. For her character, the scenographer used a peach and brown color palette with hints of the same blue found in Nate's costume, which was a powder blue shirt with sand-colored trousers. Peach has a connotative association to passion, strength, and dedication, which the scenographer thought matched the character's arch (see figures C.8.d.-C.8.f.).

The scenographer completed the renderings for Ella's two looks, Gwenette, Peabody, Otto, Eugenia, Agnes, Nate, Georgeanne, and Timmy. Because the costumes for the LUGs were a purchased item, the scenographer added a sketch to Timmy's rendering to show the alligator skin panel and the symbol, as well as a printed copy of the coat he found online. Rather than rendering all of the chorus characters, the scenographer collected a palette that included several

drawn details of ruffles and pleats to inspire the costume design (see figure C.8.c.). Eventually, he drew small thumbnail sketches to assist and keep his design on track (see figures C.8.a.-C.8.b.). When the scenographer showed the director the new looks, he was pleased with the new direction. The director's only concern was that Nate's peach beanie looked too flamboyant and not suggestive of normative masculinity. The scenographer agreed with the request to remove the hat.

The costume shop manager/costume mentor asked that a prioritized fitting request be sent to the cast by stage management immediately after approval from the director. From there, the costume shop manager/costume mentor met with the scenographer to discuss the workload. With a positive attitude, she proceeded with establishing a new plan to approach the costumes.

Because photo call was now only twelve days away, she and the scenographer developed a schedule for when the costumes needed to arrive and be fitted. She also prioritized the dye/paint process for the photo call. She would be in charge of fitting adjustments, while the scenographer would dye and paint the costumes. The costume shop manager/costume mentor ordered all the base costumes on Amazon Prime, which allowed for two-day shipping. She suggested a roll of jersey knit material be used for the appliqué pieces as well as any auxiliary treatments not painted onto the garments. To stiffen the fabric, because knit is inherently stretchy and would warp from all the handling as the show progressed, each applique would be backed with fusible interfacing. This was a preservative measure to try to maintain the look of the show with minimal repair. Also, the applique would need to sit flat on the fabric to hide the white removal sections, which meant that the fusible interfacing needed to prevent the jersey-knit from curling. To attach the pieces to the main costume, white Velcro would be sewn onto both pieces in small squares, inconspicuously placed on the white portions of the garment.

The costume shop manager/costume mentor asked the scenographer if he had a plan for the painted sections of the costumes. She also asked if fabric medium was going to be used when painting the fabric with acrylic. Fabric medium is mixed into paints to soak the paint into the fabric, reducing the stiffness of dried acrylic, smoothing out textures, and allowing the garment to remain pliable. The scenographer did not think that the fabric needed to remain flexible and thought it best to paint directly onto the fabric with acrylics.

Then the scenographer made a list of sizes of the cast members consisting of white cotton nightgowns, which could be fitted to the females, and white cotton t-shirts with white scrub uniform trousers for the males. He sent this list to the costume shop manager, who ordered. The scenographer made note of the prices and was sent the receipts to monitor the budget of the show. With the costumes ordered, the scenographer pulled shoes from stock which he thought could be viable options for the show. He selected several pairs for each cast member. The scenographer had a few conversations with the costume shop manager to determine whether spray painting shoes would be useful. In her experience, the audience would not see much of a difference, and the paint would flake off and need to be touched up occasionally. She encouraged the scenographer to find shoes in the shoe stock, but seek out the more worn shoes for painting, rather than new ones. If they couldn't find shoes, they would need to purchase them. On the whole, female shoes were easier to find in stock, and most did not require painting. The male shoes would need to be painted or purchased, but the budget would allow for cheap shoes. The scenographer organized the shoes in the fitting room of the costume shop, with the names of the cast members written on tape in the sole of the shoe.

Next, the scenographer pulled the LUGs skullcaps and a wig option for Gwenette. After all of this was completed, and the orders for the clothing were placed, the scenographer took a

brief inventory of the paint, dyes, and other items he may need to construct the costumes. He also developed a quick reference list with shoe sizes, character's colors, color chips, and a list of stamps for the character's clothing. With the list, the costume shop measurement sheets, copies of the renderings, and the costume shop manager/costume mentor, the scenographer spent the evening purchasing supplies.

Together, the scenographer and the costume shop manager made choices regarding the dyes and paints. He kept track of the purchases on a sheet of paper with a running tally for the budget. The costume shop manager/costume mentor kept the receipts after each purchase. During this trip, the scenographer nearly lost the measurements sheets in a shoe store. He set the binder down and forgot about it and they left to another store. They returned to the shoe store and found the binder still on the shelf where he had left it. This became a lesson in organization and forethought for the scenographer. He realized he should have made copies of the measurements, so if the binder had been lost, they would be able to use the copies to continue the work.

The only notable moment during the shopping experience was a discussion between the two over budgeting for more supplies. The shoes were all purchased with the intent to return any pairs not used for the production. The two decided to reserve \$300 in emergency funds for this production. The scenographer purchased several packs of RIT powder dye with the intention of mixing some colors to use the dyes efficiently. He also made sure to purchase the materials needed for the characters in the photo call later in the week. With the shoes, supplies, and a few smaller items purchased, they made their way back to school to deliver the items. The scenographer left notes on the shoes with the cast members' names atop the shoe boxes. They were ready for fittings.

When the removable appliqués were discussed, there was confusion about when those actions would happen. The scenographer eventually established a method of tracking the pieces by tracing the rendering with a dotted line to denote the solid piece under and a solid line to denote the applique (see figures C.9.a.-C.9.e) The scenographer suggested two moments he thought would work within the script to support the design choices. One was the “Goodbye to Z” scene, which would offer one opportunity to have each character remove items on their costumes that reflected a “z,” (i.e. azaleas, which could be peeled off as the bell tolled), each character realizing the ramifications of the banishment of letters. The director said the motion would be too ‘on the nose.’ The second suggestion was the scene where Georgeanne is helping Timmy rip his school books. Because the “q” had fallen, the idea was to have Georgeanne remove the appliqué on the hem of her skirt which featured quail and removing Timmy’s pocket, which featured a quail chick. The scenographer thought that this scene would serve a perfect opportunity to show Georgeanne's devotion to the new rules. The director did not like that idea. Because the birds were part of the design, the shop decided to paint quail onto the costume anyway.

The scenographer designed several chorus costumes within the fittings. He printed reference sheets and the shop manager made notes during the fitting of what appliqués to add to the costume. The scenographer asked the cast members what they understood of their characters to help inform decisions. He also verified each character’s occupation and their relationships with other characters. For example, it was during these fittings that the scenographer learned that there was a female couple that was closely linked in the show which these cast members had created a backstory around; the scenographer used this connection to inform the color choices (see figures C.10.a.-C.10.t.).

The costume shop successfully completed their workload for the scheduled photo shoot (see figures C.11.a.-C.13.). The scenographer asked stage management to send out a reminder about the photo call, with a list of instructions for the cast to arrive with corrective makeup and a request for the lead to do a single braid in her hair. The director immediately sent a response to the scenographer saying that the braid was the wrong direction for her character. He wanted to “soften” her overall angular features. He was concerned that the lead's features looked too sharp and that the braid would make her look too severe. The director was also concerned that the cast member playing Otto would not look old enough. The scenographer assured the director that the braid was a design choice aimed at creating a little more depth to the character and her transformation, but he was not convinced. The director told the scenographer that he would like the hair down for the photo shoot, and the scenographer capitulated to the request. The scenographer did request that they look at the hairstyle in context to the scenes come dress rehearsal, and the director agreed to look at it.

After the photo shoot, the scenographer made notes and completed the costumes with the removable applique. During this process, the scenographer attended a designer run. He noticed that there were no moments staged where items could be peeled from the costumes to establish the removal idea. The scenographer approached the director to discuss the idea of the LUGs peeling off items from the islanders as letters were being banned at a rapid pace, but the idea was not well-received. The scenographer then decided to broach the topic during the technical run. The designers’ run established that the movement of the cast would be well within the ability of the fabric, since the most extreme movement would be quick walks, occasionally across the stage. One of the cast members would be playing a pregnant woman, so the scenographer brought her a pregnancy belly to use to rehearse in. There was only one action which needed



further clarification, which was Nate's flogging in the streets, where they pantomimed action was a removal of his shirt. The director was worried that the cast members would not be able to accomplish this action. He wanted Velcro for easy removal, which the scenographer tried to dissuade him from because the Velcro would change the way the shirt hung in a negative way, and tight timelines made the construction of a second costume out of the question. The scenographer suggested that the decision be made during dress rehearsal, which the director was hesitant about, but conceded. The scenographer took his notes from the evening and applied them to the costumes over the next couple weeks. The scenographer and costume shop manager had final fittings with some pieces still needing paint (see figures C.14.a.-C.14.x.). They worked each evening to ensure that the costumes would be ready by the dress rehearsal.

During technical week, the scenographer watched the technical while the costume shop manager/costume mentor finished notes. As the technical continued, the costume shop manager/costume mentor reminded the scenographer to submit the dressing list (the list of all the items on characters in sequential order for the entire show) and a laundry list. The wardrobe crew was called in three hours before the dress rehearsal on Sunday, so the scenographer intended to complete all the paper work for then. The scenographer also created a few sheets of inspiration for each female cast member's hairstyle. If the cast member was not wearing a wig, she was given a sheet with her character's name on it and two pictures of the hair style to strive for. The scenographer also made copies of the dressing list and taped them to the casts' individual mirrors (see figure C.16. and C.17.a.-C.17.b.).

During the dress rehearsal, the scenographer stayed near the dressing rooms to ensure that the cast members could access him before the run of the show. He used this time to hand out colorful hair extensions and told the cast members where to place them. He also instructed the

wardrobe crew on how to help the cast spray their hairstyles and how to apply trickier applique pieces; they ran the costume changes several times. The director told the scenographer that three cast members had too little time to run from the stage to the dressing rooms, so a dressing area would be needed. The scenographer and shop managers felt that the wardrobe crew could handle it and just needed practice. After three tries, the wardrobe crew seemed to get the change, and the costume team felt confident that it would only improve over time, but the director requested a couple more runs to make sure that the cast would be safe. The crew acquiesced and ran it successfully. With this out of the way, the dress rehearsal began.

The scenographer used this dress rehearsal to focus on the costume elements. He reminded the director that they would be testing the hairstyle for Ella during this run. During the rehearsal, the scenographer and costume shop manager took notes. The wig of one of the characters was put on sideways, which both designer and the manager noticed, but they corrected it during intermission. The second act ran with notes, but aside from the addition of a second over skirt for Ella to wear towards the final scene, all the costumes were satisfactory. The scenographer noticed that Ella's hair was too voluminous and decided to remedy it with a half-up, half down look. The scenographer debriefed with the costume shop manager/costume mentor at the end of the run then gathered the notes from the director.

The director was happy that the wig was corrected at intermission. He also felt that the scenographer was right about the braid to flowing hair progression for Ella. The scenographer told the director of his intention to alter Ella's hair, which the director agreed would work. During the run, the scenographer told the cast to keep their permanent black marks on their faces for the finale. Not only was this supported in the script, but the scenographer felt it could represent that the community would not be forgetting their lesson in the future. The director

wanted the marks removed by the end of the play. When asked by the scenographer about the description of the marks as a “symbol of shame they can’t erase” (Burkell and Loesel 20), the line was rationalized as a symbol that the Nollopians were not allowed to erase by the Governing H.I.C. A note from the director asked if it would be possible to darken the base tone of the cast member playing Nate because he looked too white while he was being flogged. The scenographer was unsure of how to approach this request, because he felt this crept into a territory of yellow-face. The scenographer chose not to engage and later asked the costume shop manager how to approach this situation. Her response was to not do anything then to positively reinforce the scene tomorrow, by saying “didn’t that scene look great today”.

A couple notes taken during the dress rehearsal included additional Velcro for appliques. Wigs needed to be re-styled for the second viewing, so the scenographer spoke to the wig stylist to find the appropriate measures and repairs for wardrobe to be able to put the wig on stage each night.

The second viewing looked better and the notes were minimal. Same for the third. By the time the show opened, the costume changes were well-timed and the costumes looked good. However, as the run continued, the paint began to chip away and fade from the cotton knit. Major touch ups had to be done on all the elements at some point during the run to keep the costumes the same quality as opening night (see figures C.18.a.-C.18.z.).

## **CHAPTER 7: TRIAGING THE SCENIC IMPLEMENTATION PROCESS**

Due to the redesign needed in the costume area, the scenographer was unable to complete all of the materials for the scenic design. The scenographer never provided a complete design package to the scene shop and elements from the design were cut because paint elevations were not provided. The scenic mentor/ the scenic charge gave the scenographer a final deadline for keeping elements. If they were not painted within the date she provided, they would need to be cut. The scenographer failed to create them in time, so they were cut.

The scenic mentor/ the scenic charge down with the scenographer to complete a list and a set of due dates for each scenic piece. Together, they examined the needs of the show, as well as the feasibility of each piece. During this meeting, the design was reexamined and elements that were unnecessary to the action of the show were cut. Cuts included a large painted moon scenic piece. When asked about the piece originally, the scenographer had few answers. He knew he did not want this piece to be a lighting effect, but rather a painted piece. His reasons for this decision stemmed from the pop-up book design. He felt that the look of a two-dimensional lighting effect stepped away from the illustrated quality. A miniature town for the background of the dock scene, which was to illuminate behind a scrim to give the illusion of distance, was also cut from the production.

As the scenographer struggled to complete elevations while trying to keep costume situation on track, more three-dimensional items were added to scenes. With each new rehearsal report, more props were being added to the production. Though this is typical, when the director was reminded of the intended two-dimensional look, he often favored functionality over the aesthetic of the design. Instead of a lauan cutout of a camera, the director wanted an actual camera for the actor. When responding to emails, the props master would remind the director

that the world was originally a two-dimensional illustration, but these reminders did nothing to temper the realized props. In the spirit of compromise, each prop was painted to look like an illustration.

During the course of the rehearsal/blocking process, a note arrived requesting dinner items (plates, cups, food, etc.) for a scene which the scenographer had intended to be placed in the Piano Room for a logistical reason. The preceding scene took place on the Towgate Platform, (see figures B.10.t. and B.10.u.) downstage of the Kitchen set. With the Piano Room in place from a previous scene, fewer pieces would be required to move. The scenographer thought that chairs were unnecessary, which would mean only the Piano Room set piece would be in place for the scene. This would allow for a smooth transition with the striking of the set piece and the scrim flying out to move to the next scene. The scenographer responded to the note, clarifying that the intention of the design choice was to have that scene take place within the Piano Room. The director was concerned and responded immediately. He saw the entire group finishing a meal and drinking a bottle of wine which Nate brought over (all mentioned in the script) and had blocked the scene as such. The scenographer explained the logistics of the previous two scenes, and the director realized that the scenographer's intention made sense. He then asked to have chairs and a coffee table brought on for the scene. He was afraid that they would look too poor in the scene, and also wanted to make sure it looked like a deliberate design choice and not like the production had run out of money and choices. The scenographer tried to motivate the action by suggesting visuals of the group walking through and not needing the seating, even going so far as to give the characters' motivations to perform the action standing. He proposed that the Minnow Peas were exiting the Kitchen to go to bed, and that Ella was supposed to be seeing Nate to the door, but when her parents go to bed, they take tools to the statue to get a sample of the glue

instead. The scenographer explained that the items would cause the transition to take longer. The scenographer asked if the props would be necessary and the director pointed to a conversation between the Minnow Peas about a meal they just ate and a bottle of wine Nate brought over. The scenographer suggested a tea service instead of a coffee table, which the director found amenable. Chairs and a tea service were added to the Piano Room for that scene.

During the designers' run, the notes the scenographer took involved a couple of instances of actors making crosses through scrims. When broaching the subject with the director, the use of the scrims was questioned. The scenographer stressed the necessity for the scrims to cover specific transitions, taking the director through the effects of the non-lowered scrim on the scenic changes. The director agreed to revisit the scenes with those effects in mind. Act II, Scene 4, was one of the scenes that had dramatically changed from the previously agreed upon design before rehearsals started. The blocking for the scene was not going to change, so the solution would be the Kitchen coming on at a later time than previously planned. This would slow the transition slightly, but that was not the main concern at that moment.

The director decided to cut the speakers during the designers' run. The scenographer felt that they would give the scenes a more sinister look, creating an institutional and cold feeling as they hovering above the town. The director asked about the logistics of the speakers hanging in the Town Square. Eventually, the speakers were cut from the production. Also, the LUGs removing the door from the library was cut from the action of the play. This change was not blocked during rehearsal, and it became too late to implement it into the scene. Had the scenographer been present during this stage of the blocking process, he could have reminded the director of the idea and defended the need for this element. Because this moment was not included on stage, the significance of the illustrations being torn from the book would be barely

noticeable, if not lost completely; this impact would also carry into the costumes, which were well on their way of having removable pieces. After the designers' run, the scenographer took his note to the various technical heads to confirm their notes. The scenic mentor/ the scenic charge set up another meeting with the scenographer to re-examine his draftings for the Kitchen and Piano Room.

During the meeting, the scenographer was asked how the mechanism for the pop-up would work, because his drafting didn't explain the action of the scenic piece. He tried to explain the motion of the set piece using words and by redrafting the scenic piece but was not able to convey the motion effectively. He left the model piece with the technical director to explain the motion. Shortly after the designers' run, with the ever-looming deadline of the shift rehearsal in mind, the production manager/technical director and the scenic mentor/ the scenic charge realized that the remainder of the show would not be built before opening. They decided to reduce the Kitchen/Exterior unit and the Piano Room while trying to maintain the pop-up effects. The scenic mentor/ the scenic charge took on the redrafting of these pieces for the scenographer. After consulting with the scenographer, the Kitchen was reduced to a china hutch with a swinging door on the back of the unit, so when the unit was turned around with the door hinged open, it would become the Exterior of the house with a window to the garden (see figures B.21.c. and B.21.d.). Inside the Kitchen was a sink with the back painted to look like a fireplace (see figure B.21.b.). The fireplace would be used in place of the Piano Room. The School Room was reduced to just two desks that would unfold on either side (see figure B.21.a.). The scenic mentor/ the scenic charge redrafted the units, and included a ground plan with storage of scenic elements off stage (see figure B.21.e.), and introduced the new items to the team at the next production meeting. The director was open to the changes, saying that he had anticipated trouble

and should have said something earlier, but remaining optimistic that this new streamlined look would be better for the production.

After the production meeting, the scenographer focused on finishing the statue. The props master purchased a male mannequin, modified the pose according to the scenographer's wishes, and built a solid base for the statue to be wheeled on and off stage. To create the statue, the mannequin was modified and the clothing was dipped into a glue mixture of Flexbond, Sculptor-coat, and paint, which stiffened the fabric. The scenographer used heated Wonderflex thermoplastic on a clay sculpt to create a new face for the statue. When the entire statue dried, he painted it to look like oxidized copper on a marble pedestal. The production manager/technical director and graduate student tested several materials that would allow the letters to fall on command. Ultimately, the chosen method was an electric pin which would recess at a cue from the lighting board. This would allow the letter to fall. The other letters (which did not need to fall in full view of the audience) were adhered using Velcro (see figures B.22.a.-B.22.c.).

As the shift rehearsal approached, the Kitchen and Fireplace units were completed. The Fish Monger store and the Sweets Shop were also simplified and installed in time for the shift rehearsal. The scenic mentor/ the scenic charge created a shift plot and storage plan for each of the scenic elements and sent them to stage management before the shift rehearsal. Stage management, the director, lighting, sound, and scenic conducted a paper technical which established the cues for each scene. When it came time for the shift rehearsal, the cast and crew were introduced to the motion and locations of each piece. The focus of this rehearsal was to perfect the timing of the changes as quickly and efficiently as possible.

The timing for the flies were quickly figured out. As expected, the on-deck changes were more complicated. The shift for the Kitchen was accomplished using stagehands to preset the



scenery behind a scrim as Ella sang in front. It was agreed that Gwenette and Otto would unfold the hutch and sink to show the pop-up motion (see figures B.23.a.-B.23.d.). The movement from the Kitchen to the Exterior did not originally fit within the musical intro to the scene. This scene shift involved taking four chairs, the table, and a sink off stage in four bars. To accomplish this in a timely fashion, three stagehands came on, one placing two of the chairs on the table and pushing it off stage, another placing the other chair on the table and carrying the other off stage, and the last wheeling off the sink. Two more stagehands entered and were responsible for rotating the hutch and opening the window unit. The cast members came forward toward the front of the stage to allow for the movement behind them, then they would cross behind and be ready to start the song behind the window unit (see figures B.23.e.-B.23.g.). The scenic mentor/the scenic charge stepped in to explain to the director that cutting the scrims would mean that a change of scenery would be done in full view of the audience, at which point the director recanted his earlier statement. After the entire process was completed, the crew had covered the majority of the big shifts.

The School Room set was officially cut on the first day of the technical rehearsal because it was in the way of the blocking. Another casualty of the technical process was a black traveler curtain which was flown in and opened to reveal the H.I.C. symbol and drop. Once the scene was completed, it was to be flown out. During a dress rehearsal, the HIC curtain was torn on a wayward piece of scenery as it was flying out. This was replaced the next day by the scene shop; and though it was a costly mishap, the production was fortunate to have another curtain available for their use.

Baring these two incidences, the preview process continued on relatively smoothly, with only minor notes given to the stagehands about timing and to the technicians for finishing

touches. One constant struggle during the run of the production was making the letters fall off the statue. The letters would sometimes get stuck on the plunger and would not come loose from the statue. Because the entire story focuses on falling letters, this was problematic. The operator was eventually told to press the release button multiple times with the hope that, if a letter did become stuck, it could be knocked out by the piston's movement. Stage management also identified places where they could send stagehands to remove letters when necessary without it being in view of the audience. The show would open on time with all the pieces completed by the second preview.

## **CHAPTER 8: EVALUATION**

After the run was completed, there was no formal evaluation of the show as a whole. During the work sessions before tech, the scenographer asked the scenic mentor/ the scenic charge what she thought of the design, and she brought up the topic of scale. This was one improvement the scenographer could have implemented if he had examined the actual scale of the town. The entire town could have moved in two feet towards center stage and the size of the constructs could have been three feet shorter. Also, the sightline issue and masking would have been easy to fix had the scenographer planned for it beforehand. If the scenographer had begun the design with a focus on sightlines, some problems would have been considered early on. This was a valuable lesson for the scenographer to learn at a relatively low-risk stage in his career. A major problem identified during the technical process was the sightline issues. The production adjusted masking for the backstage multiple times because the backstage wall and fly system were not hidden at all. The additional masking was put in by the scenic mentor/ the scenic charge and the shop manager because the scenographer did not catch the need for masking when he was designing the show. The scenic mentor/ the scenic charge explained her design process with the scenographer, which usually begins with masking before drafting the ground plan. She also mentioned that if the entire town set had moved in a foot towards center, the masking would probably not have been such an issue.

In scenery, if the scenographer had submitted an entire design when it was due, the process and build could have gone smoother. The scenographer was still making decisions as the deadlines were passing, which caused others to be held up in their process. It also resulted in the cutting of units. Had he submitted the entire show, including paint elevations, ground plans, organized elevations and sections, and scene shifts, from the start, the costing process could have

resulted in items being downsized early in the process. Better organization and time management would result in less stress and would keep the scenographer more honest in his design. The scenographer also learned the value of research. If he had created smaller collages with fewer images, maybe his ideas would have been understood easier. Directing the viewer to specific elements in a four-image collage instead of flooding the page with images could have helped facilitate solid decisions earlier in the process. Also, had the scenographer attended blocking sessions, it would have helped the process tremendously.

The scenographer understood what was occurring during the scene changes, and thought stage management could walk the cast through with a piece of paper. Had the scenographer been there as a proponent for his design with responses to why scenic elements were staged the way they were, he could have tried to keep the removal of set pieces within the blocking. It was unfair to expect that the director would remember the conversations and remember to block actions that affected the design. The insertion of three-dimensional props could have been reduced had the scenographer been there to propose alternate two-dimensional ideas to keep within the design. Regarding scenery, the utilization of the real object rather than a flat illustration was chosen so often that it soon disregarded the original design.

Because he did not complete elevations at the same time, instead allowing elements to trickle in as they were completed, it affected many technicians. The designs were never completed in time for a formalized costing session, so there was not an accurate depiction of what would be needed to complete the design. His intention was to finish that element after the costume renderings were completed because the scenic charge was still painting the town elements. This idea worked when the scenographer had time towards the beginning of the process, but as the weeks progressed, this caused the scenic charge's schedule to fall behind. A

formalized costing session was never done early in the process, so the scenic charge was trying to order the paints needed for the show before the shipping would make it too expensive to order the paint. She expressed as much to the scenographer and also communicated her need to budget paint and time for the treatments to complete the production. This incomplete paperwork caused the shop to have to redesign several elements, as well as cut pieces. The scenographer also failed to complete the backstage packet, listing removal process, storage, and fly cues, which the scenic mentor/ the scenic charge eventually completed for the scenographer. This would change the technical process, with the line of communication shifting from the scenographer and director to the design mentor and director.

The technical process proved an exercise in communication, which the scenographer was unsuccessful at performing. The line of communication became skewed as the director began directing questions to the scenic mentor/ the scenic charge rather than the scenographer. Because the elements of the Minnow Pea home were redesigned by the scenic mentor/ the scenic charge as was the backstage packet, it would make sense that she could answer the questions and solve any problems. Through the two days, the director would ask for solutions and the scenic mentor/ the scenic charge would try to redirect the questions to the scenographer, but there still was not a clear path of communication between the scenographer and the director. Had the communication been better throughout this production process, this problem in the technical might have been avoided.

Regarding costumes, the scenographer learned more about using fabric medium to bind pigment to fabrics. During the run of the show, the paint constantly needed to be repaired and fabric medium would have helped lessen the upkeep. Also, ordering dyed garments would have been significantly faster than dying the colors himself, which indicated his organization

challenges. Had the design been fully organized rather than designing in the moment, the decisions could have been made earlier to purchase the specific fabrics in the colors he wanted. The importance of paperwork and organization was a prominent lesson learned. Because the designs for all the characters were not completed, the scenographer had to purchase nightgowns with long sleeves and scrub trousers. He wanted the freedom to adjust within the fitting, though he could have bought skirts, trousers, and cotton dresses in different styles to have some variety on stage.

One overwhelming frustration with the show was the amount of choices that were made not based on the story or on a design choice, but for the sake of the cast members. The requirement that the costumes be made of jersey knit fabrics because the cast needed to move was not a valid reason to dictate a design choice. This choice had negative ramifications on the build process, throwing an unnecessary hurdle in the way of the technicians without a justifiable reason. In order for the garments to withstand the rigors of removing applique pieces, and because the design was a trompe l'oeil effect (a decidedly flat effect), they needed to be backed with fusible interfacing which ultimately negated the use of jersey knit.

During this process, the scenographer tried to teach the undergraduate workers how to paint the effects necessary upon the garments. He delegated complex jobs to intermediate students while giving beginners clear instructions that could be completed by anyone. This helped stream-line the work process; however, there were some mistakes. On the ruffle applique of Gwenette's costume, the pleating was painted wrong, making the ruffles appear to be a somehow inverted, which is physically impossible for fabric to emulate. Rather than correct it, the scenographer moved forward with the ruffle in its state. The scenographer took the student aside and showed him the error and explained why it was incorrect. He showed the student what

a correct drawn-out ruffle would look like, while carefully trying to teach and not shame the student for their inexperience. He also would draw out and explain the pattern he requested of the students to ensure the correct process was followed. From then on, the scenographer began watching the students more carefully to make sure other mistakes were not happening.

Where the costumes are concerned, the scenographer learned different tactics in communication with directors. The ability to prioritize information, when to give options versus when to proceed with confidence (letting the director fall alongside of the scenographer regarding decisions), and when to just follow the director's orders. There was also the matter of when and how to question the director about choices requested. This process offered an invaluable experience in culturally conscious costuming. How do designers handle requests to add "cultural flairs" to people who are not of that culture? Even within a fictitious society, the movement of costumes and scenery in the direction of cultural appropriation of the Caribbean and tropical island cultures, or reverting to stereotypes, was never considered by the scenographer. As a student of color, he was very aware of the look that was being requested. Had the process been evaluated, this request could have been broached in a non-confrontational discussion of what it means to be culturally sensitive. Even without malicious intent (just out of cultural sensitivity), this would plague the scenographer throughout the process, often to the point of being regarded as inflexible and peevishly stubborn.

The scenographer's self-evaluation of the process was that it was only minorly successful. His designs for scenery were partially based on a wish list of items needed by the director with inspiration loosely based on a vague design statement. Rather than thoroughly explaining the function of the set and the flow of the scenes from one to another, the scenographer was unsuccessful in his ideas for the production. The production was over-burdened with scenery and

the scrim was unsuccessful in hiding scenic changes. The telling of the story was not enhanced by any of the scenery, and the entire design could have been scaled down tremendously.

The costumes were successful in fitting into the world created on stage; however, the first design could have been dropped earlier in the process. The trompe l'oeil effect worked in the production. The effects were not dramatic enough to make a difference, and many details could have been dropped in the technical process. The costumes could have been simplified dramatically.



## **CHAPTER 9: COMPARE AND CONTRAST**

The details of the idealized production and the design process are geared towards an academic design process rather than a professional. One factor to be accounted for in the academic scenographic process was the inexperience of those involved. There was inexperience throughout the project, namely the scenographer, but also student labor force and a student stage manager. The scenographer released the scenic shifts early in the process for the director and stage management team to reference during blocking rehearsals, but there was little adherence to the scenic changes, resulting in plans being dropped after being discussed in design meetings. This would not be a problem, except these were changes that effected other portions of the show. The removal of the library door to establish the idea that the LUGs were stripping the island of Nollop of its illustrations was a pivotal choice which established the convention; however, it would not be until the designer run that the scenographer would find out that they were not blocking this into the production. The scenographer was not able to attend the rehearsals and expected any major blocking changes to be noted, but when they were brought to his attention, it was often too late to explain the intention of the scenic design and how it corresponded with the following scenes. The expectation was for some adherence to the design process which was taught to the scenographer; however, that never occurred. Changes occurred randomly with little explanation or consultation of the production team.

The production meetings began at the end of the spring semester. The scenographer would use this time to develop ideas for the production, but he was isolated from the other designers. Also, crucial members of the design team, the lighting designer and the scenic charge/scenic design mentor, would not be included in this initial conversation and process. Only when the design was in it's final stage of completion could the lighting designer and scenic

charge/design mentor arrive in town for a meeting, at which point the production would be too far developed for them to contribute to the design process. When the scenic charge/scenic design mentor was introduced to the design, there was a period of backtracking to correct mistakes the scenographer made and would need to remedy over-night to hand over to other departments so they could do their jobs. Both the scenographer and scenic design mentor/scenic charge would be able to make revisions as the production continued, but most of the scenographer's time was spent trying to implement drafting standards to the design packet. Also, with the introduction of a scenic mentor, eventually the line of communication would be skewed as the director would refer questions to the mentor rather than the designer, especially towards the end of the process.

It was not productive for the scenographer to design in a silo. The expectation of the ideal design process was for a collaborative discussion of the design concept for the production. Early in the process there were some ideas promoted by the lighting designer, but after that initial meeting there was no more communication between the scenographer and the lighting designer until after the design was submitted. By the time the designs were completed and approved, the lighting designer asked about room for side lighting, which could not happen because other items were designed to move through the wings. Had there been better communication and collaboration, the scenographer would have accounted for lighting. The summer definitely contributed to the bad communication, but in a modern age with instant messages, there seems little excuse for such high levels of bad communication.

When comparing what is taught to students versus what was practiced during this particular process, there were similarities and major differences in the steps taken. Partly because the scenographer lacked the self-regulated structure to schedule correctly, but also because of a lack of thought within the process. Due to the short timetable and the slow start to selecting a

direction for both design aspects, there were several moments of the designer making rushed choices or stalling his decision-making. This also was effected by the change of the costume design midway through the process. Though changes can be expected in theatre as the production takes shape, there comes a time when the changing must stop to allow time for the build process. Transparent conversations detailing the pros and cons of the design choices could have helped in the creation of the design, rather than just the scenographer and director discussing ideas separately and never quite agreeing on a look but finally settling. With the summer separating the design team and the change of faculty between the beginning of the process, there was little time built-in to allow for revisions in this process. Since this process was a siloed-working style, revisions to account for the needs of the other designers simply weren't capable of being implemented and through the scenographer further back in the process as he tried to account for others. Even though there were meetings, the communication effectively stopped outside of the meetings.

During this production, the implementation and the selection were happening at the same time. There is always the possibility of overlap, but during this process, it seemed to harm the production. With the elevations and color elevations, the scenographer was not making decisions fast enough to turn materials in on schedule, which brought chaos with it. The production team was not given the full scope of the project in time to allow for revisions, which further harmed the production. This means that the director and cast members did not have a clear picture of what was going to appear on stage, and the same for the production crew. This led to the cuts of the units, the cuts of scene changes within the blocking of the production, and eventually the cut of an entire conceit of returning to a blank page as the LUGs censored letter usage.

The implementation of the idyllic versus the practiced a stark contrast to the plan. The scenographer hoped that the production would be completely designed in the perfect scenario. Instead, he was still designing as the implementation phase began, partially because of the costume redesign. He also was split between the two production shops as a graduate student for his assistantship hours. Because of the inexperienced labor force in the costume shop (undergraduates), he was working as a technician for weeks, dying and painting all the costumes while fulfilling the duties of the scenographer. In the ideal process, he would have the time to step back and let the technicians take over the process and step in to answer questions or work on specific details, such as styling wigs, building the statue of Nollop, or other detail-oriented projects. Because he would work nights to complete costume pieces, design work that needed to be attended to would fall by the wayside. He was not prepared and lacked the experience to balance such a heavy workload.

There were some similarities in the idealized process, with the established formats of meetings, rehearsals, and the technical process, but without the collaboration, all of these meetings seemed pointless. Ideas established in meetings and correspondences would be forgotten or changed without making all aware of the changes. The scenographer was often scrambling for a solution after being told how the scene would run, rather than being included in the decisions to change pivotal scene shifts.

Overall, inexperience, lack of communication, not establishing a plan, backtracking through the design process, and lack of collaboration contributed to a harsh design processes for all involved. The scenographer was trying to follow steps he felt confident were the correct steps for developing a design, but he was thrown back constantly in one design while trying to move the other portion forward without ever getting the full approval of the director. Each idea was

met with scrutiny or was too bogged down by bad drafting to actually provide solutions in the telling of this production.

Ultimately, the production did open. It opened on time and under budget in both the scenic and the costumes departments. The costumes and scenery both felt apart of the same world and looked great. The technical team with whom the scenographer worked were generally positive in their interactions and attitude, which proved to be a good thing on this production. The scenic mentor/scenic charge helped tremendously when she redrafted the Kitchen and Piano Room scenery. Her consultation was still very collaborative; she conferred with the designer while she presented the solution to reduce the size of the scenic units, which was an exemplary example of the collaborative process. Her redraftings of the units proved the corrected solution to the accelerated timeline, and the overall production was better for the redrafts. The scenery was built well and the painting looked like the design. The statue was magnificent and the falling letters looked magical. The crew handled the scene shifts beautifully once they practiced them. The costumes also looked great on the stage in the environment designed. The element of the pieces being removed were not noticed by many, but the technical execution was the best possible solution with the constraints. The costume shop manager worked quickly and efficiently as she usually does and the results were impeccable. The scenographer could not have survived the process had he not had such capable technical heads in their positions. The production was not what he initially designed, but it worked well for the production. The scenographer felt supported through the design process from his mentors and the scenic and costume shops which made the realized process comparable to the idyllic process. He set out to design a production with multiple scenic elements with quick transitions and costumes that felt united with the

scenery. The theatre accomplished these goals and the product was solid. While the scenographer struggled, he was satisfied with the product.

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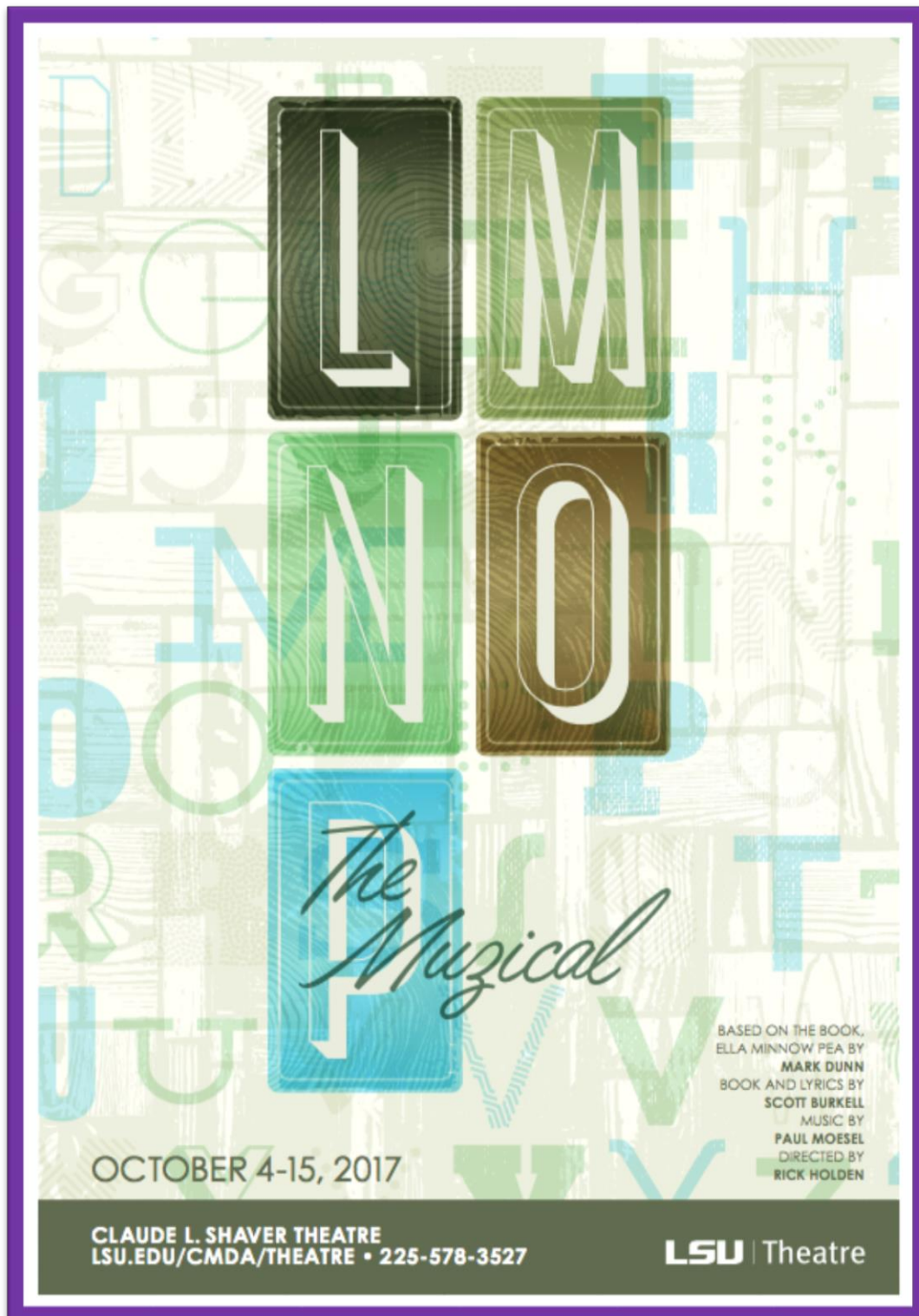


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**APPENDIX A: PLAYBILL OF *LMNOP- A NEW MUZICAL* PRODUCTION  
CREW AND CAST**



**Figure A.1.** Playbill  
(Fig. cont.)

# LSU THEATRE

PRESENTS...

## *LMNOP, the Muzical*

Based on the book, *Ella Minnow Pea*, by Mark Dunn

Book and Lyrics by  
Scott Burkell

Music by  
Paul Loesel

Orchestrations by  
Lynne Shankel

Directed by  
RICHARD HOLDEN  
Music Directed by  
PAUL TARANTO

Set and Costume Designer | NATHAN YNACAY  
Lighting Designer | ERIC COPE  
Sound Designer | SHANNON MARIE O'NEILL  
Props Master | JOHN MICHAEL EDDY  
Vocal Director | STACEY CABAJ  
Stage Movement Coach | NICK ERICKSON  
Choreographer | SUSAN PERLIS  
Stage Manager | ALLIE NICHOLSON

*Originally developed by Breaking Bread Theatre Company and Third Coast Creative  
Originally produced by Goodspeed Musicals; Michael P. Price, Executive Producer  
Produced at TUTS Underground, April 2015*

(Fig. cont.)

## CAST (in alphabetical order)

Agnes Prather.....	Alexandra Abney
LUG/Townsperson.....	Mackenzie Andrews
Payton O'Dare.....	Chase Bernard
Timmy Towgate.....	Logan Burge
Zach O'Dare/High Island Council.....	Joe Carleton
Georgeanne Towgate.....	Lee Ann Hernandez
Poppi McGregor.....	Tessa LaFleur
Nate Warren.....	Harrison Magner
LUG/Cecil/Townsperson.....	Brennan Major
Gwenette Minnow Pea.....	Emily Muller
Peabody Prather.....	Logan Naddy
Ruth Greenly.....	Katy O'Connell
Otto Minnow Pea.....	Noah Smith
Ella Minnow Pea.....	Rebecca Smith
LUG/Townsperson.....	Jonathan Thomas
Shubert Greenly.....	Jeremiah Turner
Eugenia Prather.....	Josephine Walsh
Rory O'Looley/High Island Council.....	Kate Zenor



As a courtesy to the actors and the audience, please silence all cell phones, pagers, watches, and other devices with audible alarms during the performance. No texting is allowed during the performance. The use of audio, video, or photographic recording devices is strictly prohibited during the performance.



This show runs approximately 120 minutes.



There will be one 10 minute intermission.

**This production contains use of live gunshot effects.**

(Fig. cont.)

## PRODUCTION STAFF

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**Production Manager/Technical Director** | James L. Murphy  
**Scene Shop Supervisor** | Chris Wood  
**Scene Shop Assistants** | Nathan Ynacay, Chelsea Touchet, Theatre 2026 Students  
**Costume Shop Supervisor** | Kyla Kazuschyk  
**Assistant Costume Designer** | Jeremey Bernardoni  
**Wardrobe Crew Head** | Laura Sofia Argueta  
**Wardrobe Crew** | Amelia Andrus, Vincent Bianca, Marielle Scott  
**Master Electrician** | Eric Cope  
**Light Board Operator** | Esteban Arellano  
**Sound Engineer** | Shannon Marie O'Neill  
**Assistant Sound Designer/Sound Board Operator** | Tia Morgan  
**Wireless Runner** | Zoey Young  
**Sound Crew** | Lisa Wipperling, Kain Gill, Zoey Young, Jeremiah Turner, Mackenzie Andrews, Alyssa Regira  
**Props Master** | John Michael Eddy  
**Assistant Director** | Joe Carleton  
**Dramaturg** | Shannon Walsh  
**Assistant Dramaturg** | Alexandra Abney, Anthony Doyle  
**Vocal Director** | Stacey Cabaj  
**Assistant Vocal Director** | Lisa Crosby Wipperling  
**Stage Manager** | Allie Nicholson  
**Assistant Stage Manager** | Mary DeVillier, Sydney Prochaska  
**Run Crew** | Andres Martinez, Charlie Beck, Tyson Dodds, Faamaepaepa Laupola

## FRONT OF HOUSE

**Box Office Manager** | Josh Allred  
**House Managers** | Rachel Aker, Andy Babinski, Simi Fadirepo, Adrianna Goethel, Colleen King, Kathryn Morris, Kyra Smith

## ADMINISTRATION

**Managing Director** | Vastine Stabler  
**Development / Marketing Associates** | Austin Farwell, Erica Fox, Andrea Morales, Osi Scott  
**Development / Marketing Assistants** | Mackenzie Andrews, Paige Bethea, Joe Carleton, Ashley Landrieu, Stephanie McCabe, Drew Wallace  
**Program Design** | Joe Carleton

## About the Playwright

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PAUL LOESEL (Music) and SCOTT BURKELL (Book & Lyrics) Scott Burkell and Paul Loesel's songs have been performed at Carnegie Hall, Lincoln Center, 54 Below, Symphony Space, and Joe's Pub, by such performers as Kristin Chenoweth, Marin Mazzie, Jason Daniele, Rebecca Luker, and Liz Callaway. They have received a Jonathan Larson Foundation Grant and the Burton Lane Award. Recordings of their songs appear on Marin Mazzie and Jason Daniele's *Opposite You*, Stephanie J. Block's *This Place I Know*, Rebecca Luker's *Greenwich Time*, and their own album, *(Sorta) Love Songs*, on the Sh-K-Boom Records label. Their musical, *The Extraordinary Ordinary*, received a Jonathan Larson Performing Arts Foundation Grant, workshops at ASCAP and CAP21, and productions at the Philly Fringe Festival, Farmers Alley Theatre, and Off-Broadway's Clurman Theatre. Musical revues: *Love Songs and Other Crap* (MAC Award nomination) and *(Sorta) Love Songs (Birdland)*. [www.scottandpaul.com](http://www.scottandpaul.com).

## APPENDIX B: *LMNOP- A NEW MUZICAL SCENIC PAPERWORK*

### ACT I

- Sc 1.** Summer- early morning on the island of Nollop. Sun rises. The day begins. At a school.
- a. Transition to Town square.*
  - b. Transition to Town square completely.*
- Sc 2.** Kitchen of Minnow Pea. Inviting. Elaborate dollhouses. Charming clutter. Front Door? Window.
- a. Transition to garden in front.*
    - i. End scene with all 4 singing together simultaneously.
- Sc 3.** Various homes. Next day. Front doors? (5 houses).
- Sc 4.** Town hall (immediate transition). Paper lanterns, rafters, large banner ("Goodbye to Z"). Large ticking clock.
- a. Transition to Town square.*
- Sc 5.** Town square next day.
- i. Loud speakers descend into the Town square.
  - ii. Library is closed.
  - iii. "Q" falls.
- Sc 6.** Minnow Pea Home. (Sitting)
- i. Escorts Eugenia to separate rooms
  - ii. Homes have been ransacked to confiscate forbidden items.
  - iii. Offer chairs
- b. Transition to local chapel choir practice.*
  - c. Transition back to Minnow Pea home/card game.*
- Sc 7.** Towgate home.
- i. Timmy sits.
- Sc 8.** Minnow Pea home. Just ate dinner.
- a. Transition to Town square. Lovely full moon.*
    - i. Take letter from statue.

#### B.1. Preliminary Scenic Breakdown Notes (Fig. cont.)



- ii. Kiss silhouetted by the full moon.

**Sc 9.** Various Locations throughout day (Idea: Bedroom of Minnow Pea? Morning ritual).

*a.* Transition to Town square

- i. J has fallen.

*b.* Transition to ? focus on Agnes, Peabody, and Georgeanne

*c.* Transition to Ella and Nate examining the letter (Sewer system?)

- i. D has fallen.

*d.* Transition to next day in Town square.

- i. Peabody taken into the shadows.

*e.* Transition to Otto's workshop?

- i. Otto is taken away.

*f.* Transition to Gwenette's classroom.

- i. Gwenette is taken away.

*g.* Transition to ? to Georgeanne and Timmy?

*h.* Transition to Townsquare

- i. "O" has fallen
- ii. Evening.
- iii. Flogging.
- iv. Ella Climbs statue.
- v. "K" falls.
- vi. Crowd divides.

**Sc 10.** Curtain

(Fig. cont.)

## ACT II

- Sc 1.** Town square. Prominent pair of wooden stocks. Late August day.  
Lovely.
- i. Otto sits fuming.
  - ii. Thunder.
  - iii. Agnes receives 3<sup>rd</sup> mark and is taken off.
- Sc 2.** Inner Chambers of the High Island Council. Council are hidden behind drapery and bright, blinding light.
- Sc 3.** Town square (busy). (Amputated statue?)
- i. Otto hauled into the darkness.
- Sc 4.** Pier Seven. Baggage in tow.
- i. O falls
  - ii. Constitution taken away for examination.
  - iii. Exit Exiles
- b. Transition to Minnow Pea house (WHEN)?*
- i. List things.
- c. Transition to focus on Nate and Ella. Simultaneously Gwenette toils away in separate part of the Minnow Pea Home.*
- d. Transition to Towgate home where Timmy and Georgeanne conspire.*
- e. Transition to Ottow, alone in Atlantica.*
- f. Transition to Nollopians. Their mood has shifted as they grown weary from text. Where is this?*
- i. Focus on Gwenette shadowed by an all-seeing LUG in her Kitchen.
  - ii. Hauled away.
- g. Transition to Minnow Pea House.*
- h. Transition to Town square.*
- i. "V" has fallen.
  - ii. We see the amputated statue.

(Fig. cont.)



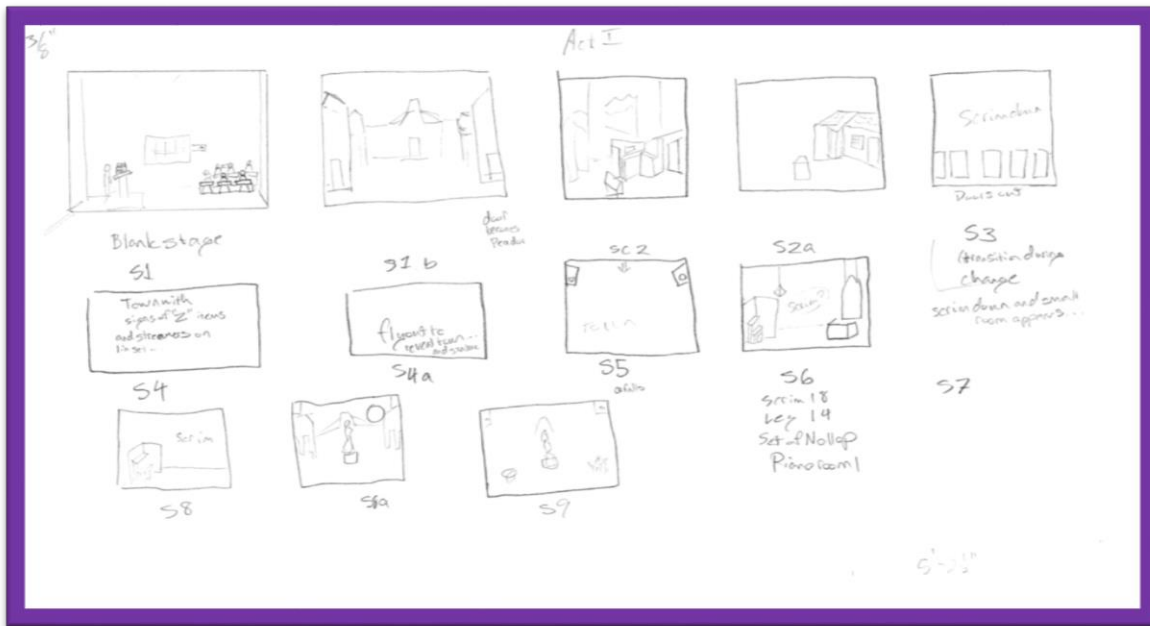
- iii. Payton taken away.
- Sc 5.** Minnow Pea Kitchen. Room is stripped to barest essentials. Few days have passed.
  - i. Eugenia takes package out.
  - ii. Georgeanne and Timmy come baring gifts.
  - iii. Nate taken away. (Front door bursts open).
  - iv. Ella frames doorway.
- Sc 6.** Pier Seven. Isolated docks.
  - i. Nate is pulled away.
- Sc 7.** Lug is making an announcement. **WHERE?**
  - i. Children are being taken away.
  - b. Transition to Minnow Pea Home.*
  - c. Transition to (SPLIT STAGE) Towgate home where Gergeanne paces. Minnow Pea home as LUG takes away Eugenia as Ella watches.*
  - d. Transition fully to Towgate home.*
    - i. Locks doors. Closes Blinds. Pulls Timmy to her on a chair. A small side table holds a lovely crystal pitcher and glass.
    - ii. Poisons Timmy. Pulls revolver from beneath the chair.
    - iii. She shoots herself as the lights go out.
- Sc 8.** Ella is crying in shadows. LUG makes announcement of all letters.
  - i. LMNOP only letters remaining.
  - ii. Ella is reading letters sent by family.
    - A. Nate's letter is sung.
    - B. Gwenette's letter is sung.
    - C. Otto's letter is sung.
  - iii. Door opens and LUG enters whistle blowing at Ella.
  - b. Nollopians return home.*
  - c. Transition to Town hall. One month after rebuilding.*

### Nollop:

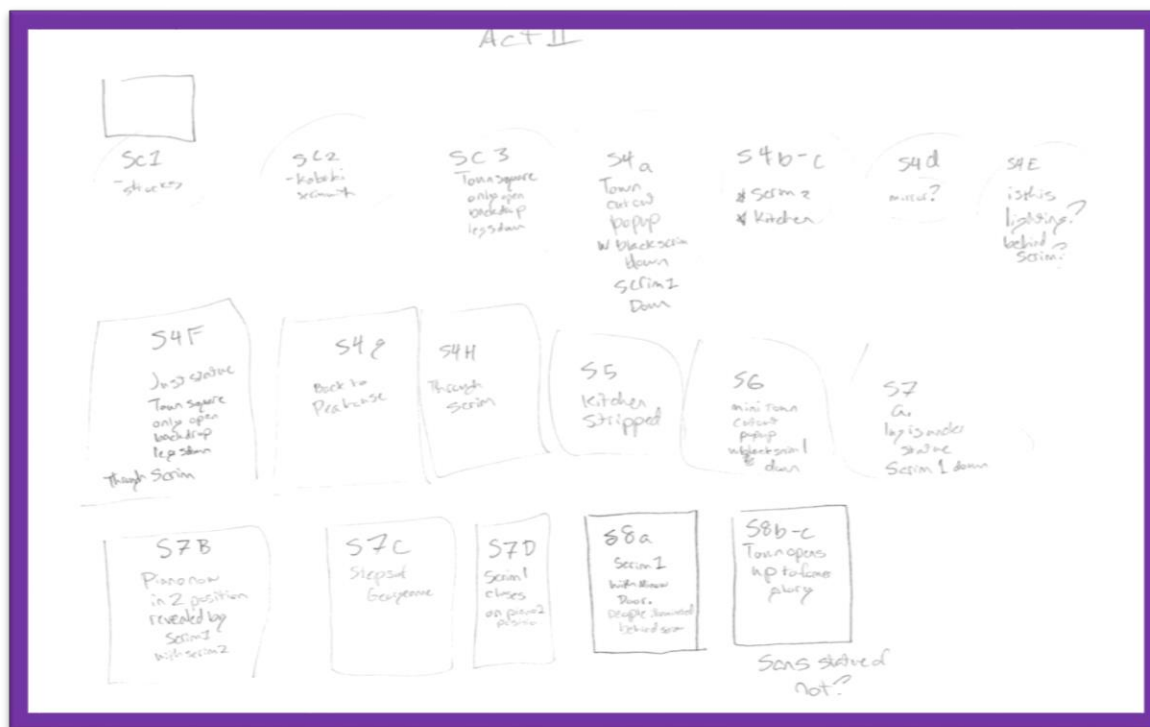
- Island.
- Founded.
- Seceded from the country of Atlantica.
- Left the industrial giant of Atlantica.
- Atlantica is to the west. Sunkissed bay.
- Self-sufficient, cultivated, well-established, integrated, little island. Island nation.
- **The beach is mined for bright-red clay, and bricks are baked which masons lay.**
- The trees are felled so buildings rise, then replanted for new supplies.
- The people pull their weight with no cause for dissent., we barter and we trade.
- Finely tuned machine that's renewable and green.
- Cost-effective, self-sustaining, quite productive, uncomplaining, island.
- Named after Nevin Nollop.
- Created a panagram on currency, flag, and he and the sentence are impressively commemorated in marble.
- We functioned well right from the start as each one plays their special part.
- Each islander fits into the plan contributing whatever they can.
- A special place indeed.
- Flourish and thrive, buzzing busy hive.
- **Cost-effective, self-sustaining, quite productive, uncomplaining, rational yet systematic, socialist yet democratic, slice of heaven.**
- High Island Council.
- Ocean-plopped dollop.
- Just like this oversized, **marble-sized** Nollop.
- Isolate islet (craft emporium and carpentry).
- Boring stupid island (**Huckleberry**).
- Sequestered land, boring, bromidic and unwaveringly bland.
- Town Hall.
- Clock.
- Nollop has a zoo.

### B.2. List of Everything Said about the Island (Fig. cont.)

- Loud speakers descend suddenly.
- Town square.
- Flogged, stocks.
- Roots are deep within this island.
- People are packing up and leaving the island of their free will.
- Docks.
- Local chapel.
- Weather is calm.
- Moon is full.
- Lovely moon.
- Nollopian cove.
- Beach.
- Scary day in Nollop.
- Fair isle.
- Loveliest of late August days.
- No mention of a hurricane.
- Liquor store.
- Pier Seven.
- Town is a ghost place.
- Nightmare
- Using a generator.
- Docks.
- Sad, deceitful, and misguided. Underhandly one-sided, double crossing, and back stabbing, cruel, betraying, offspring grabbing, little island.
- Rather small, but still impressive, antiquated yet progressive, pacifistic while victorious, quite unique and simply glorious little island.



### B.3. Notes and Storyboards of Scenery



(Fig. cont.)

Scene 1 (Island)

- bar Z (kitchen pulled on and opened.)  
bar (scrim down?)
- bring on Map? Board?
- B108 vamp brings out a book (popup of Nallop)
- B121 Guerette opens book
- B125 Cast brings on statue  
to Dg of platform ~~or project on edge of platform behind scrim~~
- ~~B146 Leg 4 Out~~
- B130 Board/Map and school taken off SL by crew
- ~~B146-149 Legs 4 Out~~
- B146-154 Trifold open
- B153-156 Leg 3 Out
- B155-158 ish Monger and Sweets open
- B159-162 Leg 231 Out
- B167 statue is pushed back into place

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2a - Z falls

3a

option 74 ~~elb changes~~ ~~to table~~ - Possible transition?

Scene 2

option 24a - scrim 2<sup>in</sup>, leg 1 & 2 ~~flap in~~ <sup>scrim</sup> ~~flap in~~ <sup>out</sup>, table & chairs placed

Scrim 1

Scene 24B - (B9 - Kitchen 3. (table struck) Port Portone  
Murd Women  
- B 34-35 Vamp (move scenery)

Scene 3, 9 - B1 scrim down & doors in  
Sp4 - doors taken off as Ella left center, Goodbye Z in

B.4. Preliminary Scenic Changes Notes  
(fig. cont.).

reel 6 - B1 scrim 1 out.  
 6pt2 - B139 slow cut Goodbye to 2 with cut by  
 B151  
 reel 5.6a - B13 speakers in  
 - B 99 Lug comes on and removes the <sup>door</sup> letter  
 - Q falls  
 reel 6 - Applause scrim 2 and Pina rec mon  
 8 - OTTO brings on table and chairs as church is  
 window in  
 - B1  
 9 - Chair removed all humming  
 reel 7 9a - B1 church out, table out, chair out,  
 B1 scrim 1 in  
 B26 - scrim 1 out  
 9c - scrim 2 out moon in? and lights sparkle?  
 - speakers in  
 - leg 1,2 out  
 reel 9.12 B1 - Moon out  
 B144 - Apies spot taken away  
 B161 - Otto's workshop taken off  
 B180 - School taken off  
 B182 - leg 1,2,3 cut  
 - O-falls  
 B257 - Moon in  
 B 337 - flag  
 - ~~B353 - flag?~~  
 B 392 - Moon in

(Fig. cont.)



## A II

- Scene 1 2a - curtain up  
13
- Scene 2 Ba - Lug drop in  
14 Be - Lug open  
B22 - Lug out
- Scene 3
- Scene 4  
15 B1. Scrim 1 in  
(Cass moving center stage B19) Scrim 2 in.  
B129 Kitchen is open on stage (Guendette seen behind scrim)  
B177 Scrim 2 out (stage except Otto, piano, & Fugate)  
B180 Mirror appears in Tongate platform  
B201 Mirror struck  
B205 Otto in pool of light behind scrim 1 - SR?  
B277 light appears kitchen as Guendette in kitchen (kitchen)  
B337 (Cass and Otto) appear behind scrim 1 out  
B391 Scrim 2 out  
B463 Scrim 2 in
- Scene 5  
Scrim 1 in B58 Scrim 1 in focus on what ← kitchen struck
- Scene 7 B1 Scrim 1 out (Lug entrance from behind scrim (pool of light))  
17b B7-22 Piano brought on  
B65 Tongate home on (chair & pitcher)  
B35 Tanager dies?  
B40 still looking scrim 1 and see faintly see (Guendette)  
Scene 8 B10 Door brought on Center (Tongate completely closed and legs are all in)  
#19 B50 Scrim 1 out

(Fig. cont.)

I: 4a scrim 1 open  
4b scrim 1 scrubbed on  
4c 11a again  
4d Mirror and scrim 1  
4e 4a again  
4f 4b  
4g Scrim 1 out and scrim 2 in

II 5



### Examples of Inspirational Images Used in Collages



**a.**

**B.5.a.** This image is what unkempt/wild flora looks like in a town. Abandoned building overgrown with climbing plants, in Paramaribo, photo by Mark Ahsmann; **b.** This image has manicured flora in Krakow, photo by RolandSD; **c.** Example of South Carolina's architecture, foliage, and overall location research. Photo by Spencer Means; **d.** Example of idyllic towns research. Photo by Ron Cogswell; **e.** Example of cartoon/illustrations of idyllic villages research. Photo by Crossett Library; **f.** Example of Pop-up research. Photo by Vanessa.  
(Fig. cont.)



**b.**



**c.**

(Fig. cont.)





d.



e.

(Fig. cont.)



f.

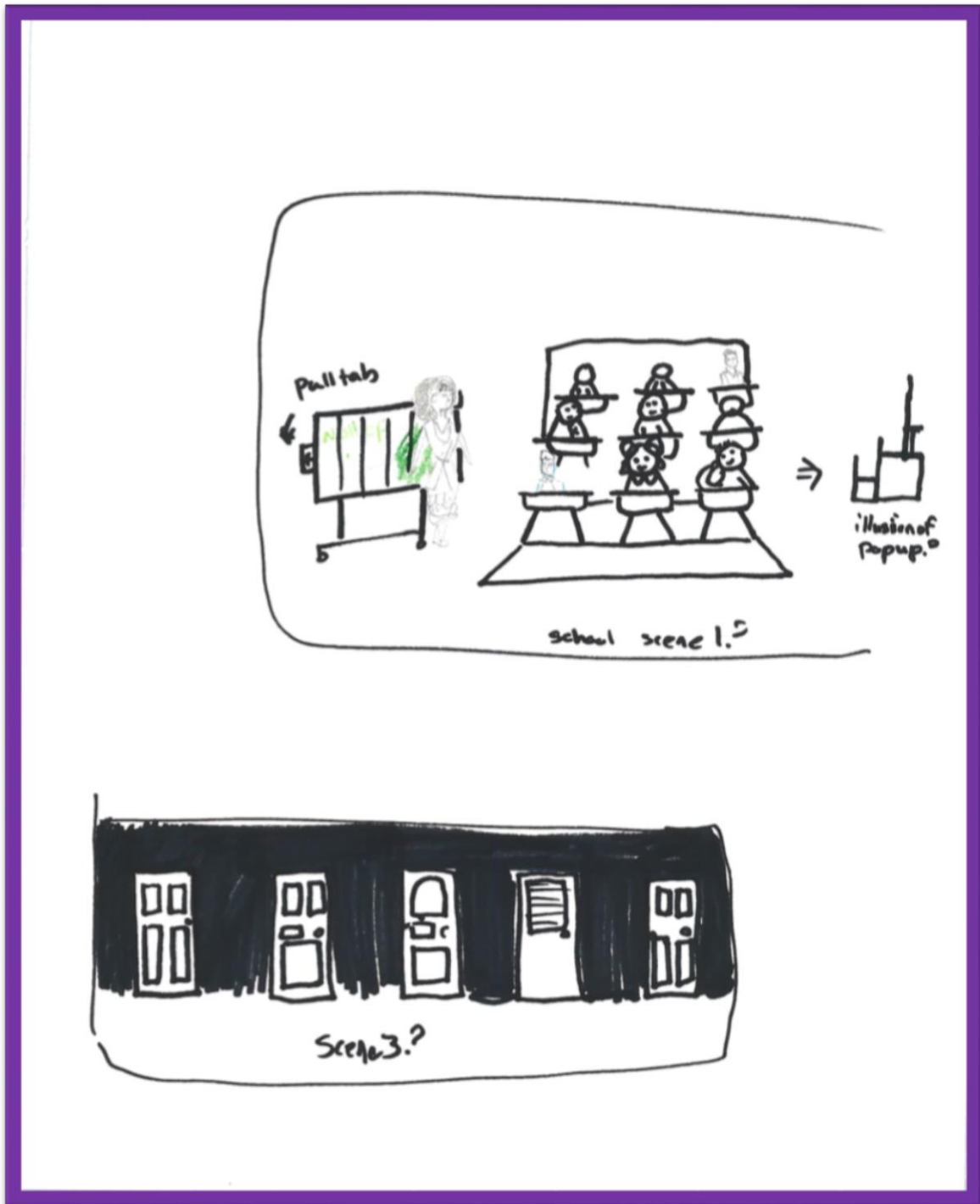


### Example Physical Samples Shown to Director



**B.6.** Opening of pop-up *Wolfman* shown to director. Created by Nathan Ynacay;



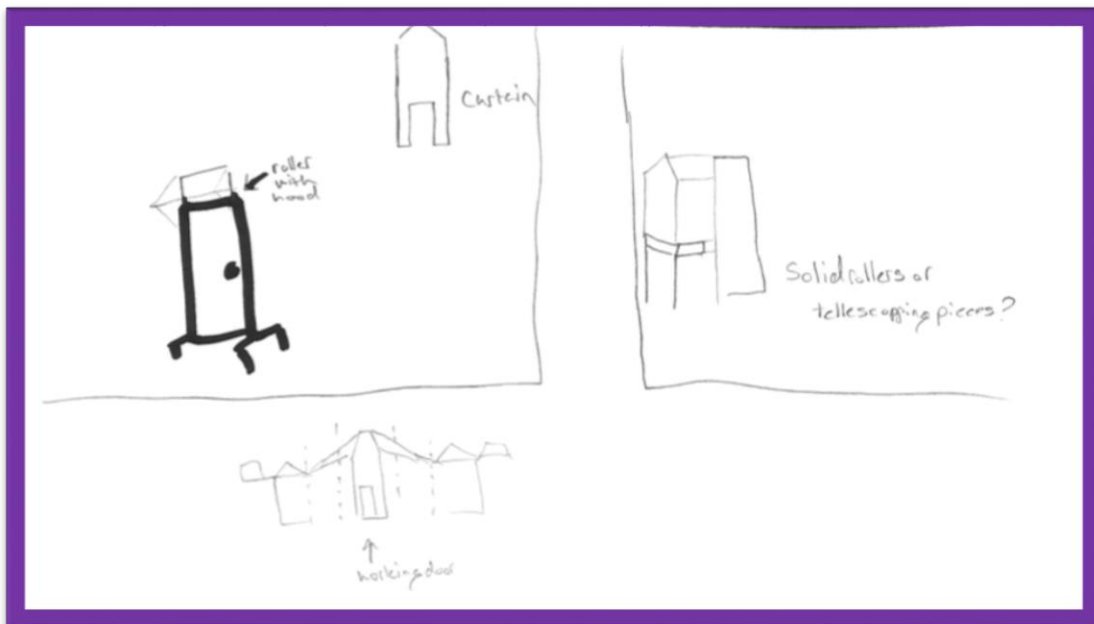


a.

**B.7.a.** School and Doors sketches in marker; **b.** Town ideas in marker; **c.** Town ideas in marker; **d.** Minnow Pea home Exterior and Kitchen in pencil; **e.** Color sample of Minnow Pea Exterior in watercolor pencils.  
(Fig. Cont.)



b.



c.

(Fig. cont.)



d.

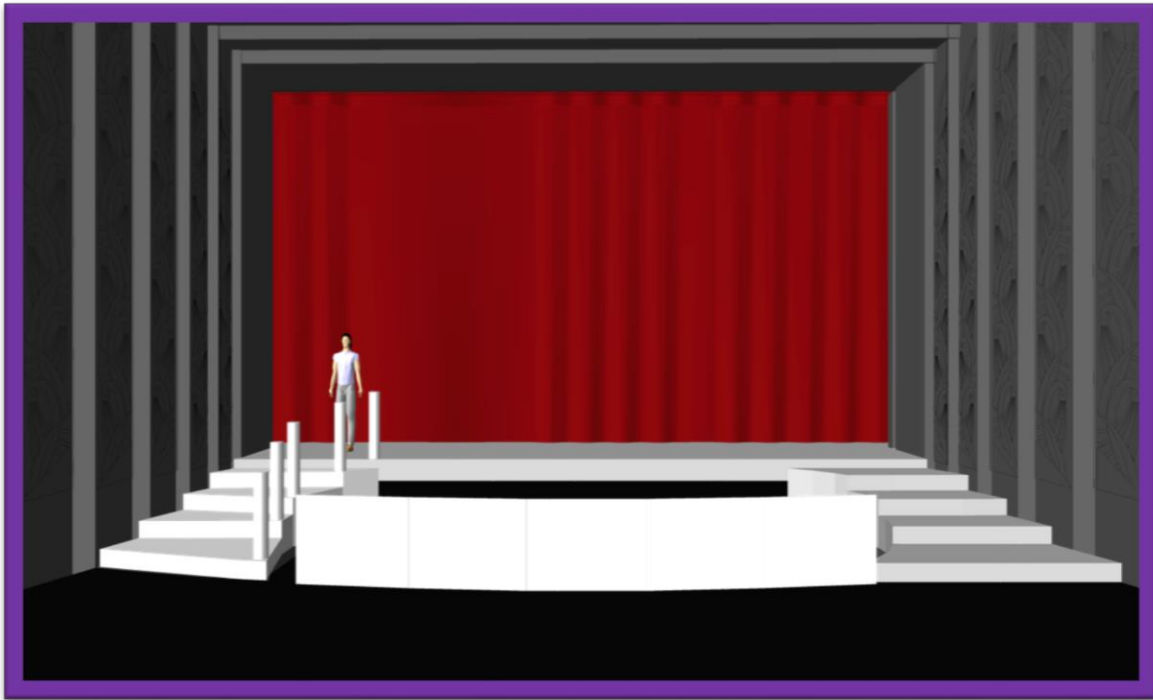
(Fig. cont.)





e.

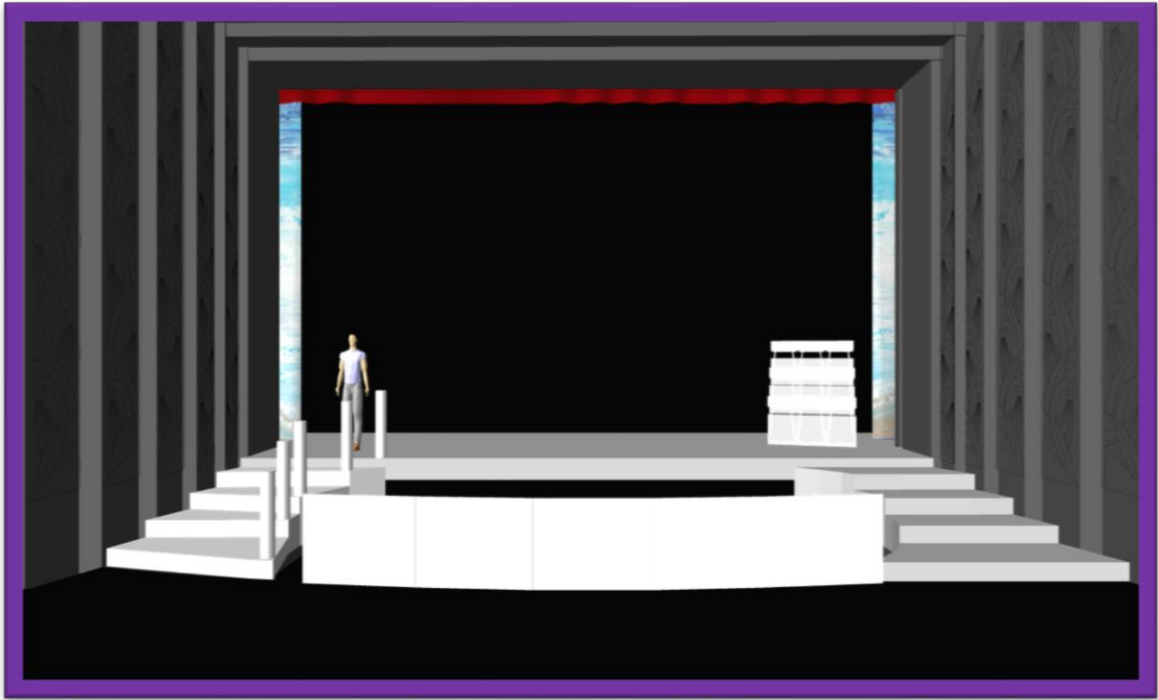
## Preliminary Vectorworks Proposal Packet Act I



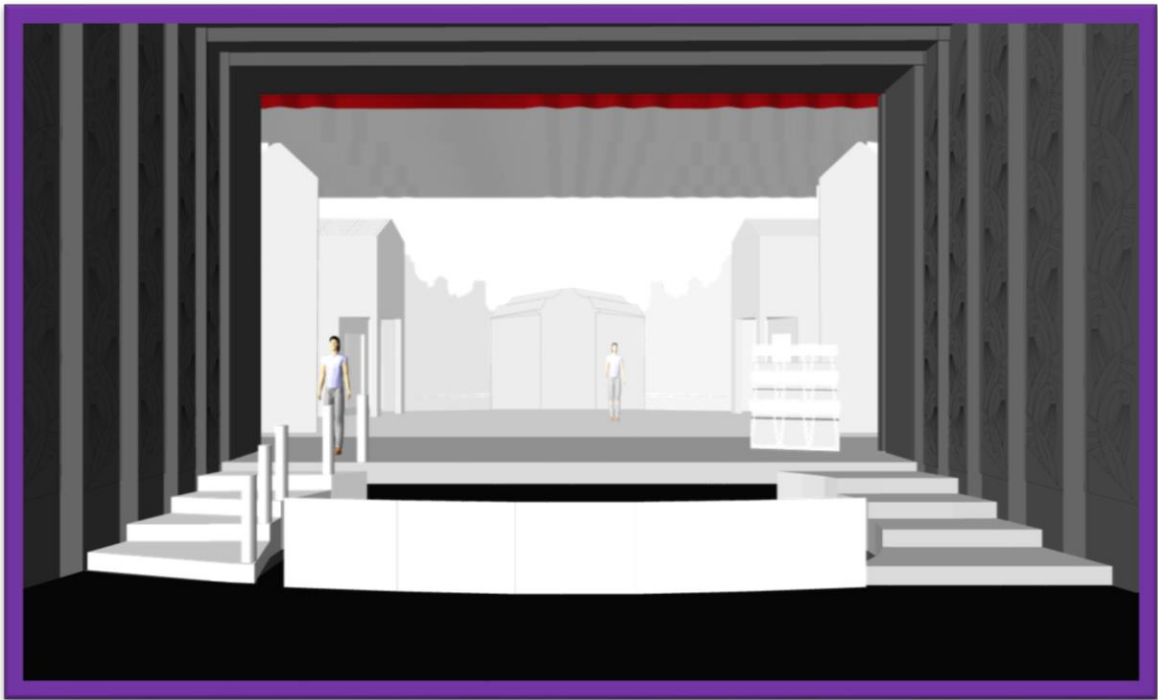
**a.**

**B.8.a.** Preshow; **b.** Act I, Scene 1a. School; **c.** Act I, Scene 1b. School/Town; **d.** Act I, Scene 1c. Town; **e.** Act I, Scene 2a. Kitchen; **f.** Act I, Scene 2b. Exterior; **g.** Act I, Scene 3. Doors; **h.** Act I, Scene 4. Goodbye to Z; **i.** Act I, Scene 5. Town/arrival of Speakers; **j.** Act I, Scene 6a. Piano Room; **k.** Act I, Scene 6b. Piano Room and Choir; **l.** Act I, Scene 7. Towgate Home; **m.** Act I, Scene 8a. Piano Room; **n.** Act I, Scene 8b. Town with Moon; **o.** Act I, Scene 9a. Montage; **p.** Act I, Scene 9b. Finale; **q.** Intermission.

(Fig. cont.)

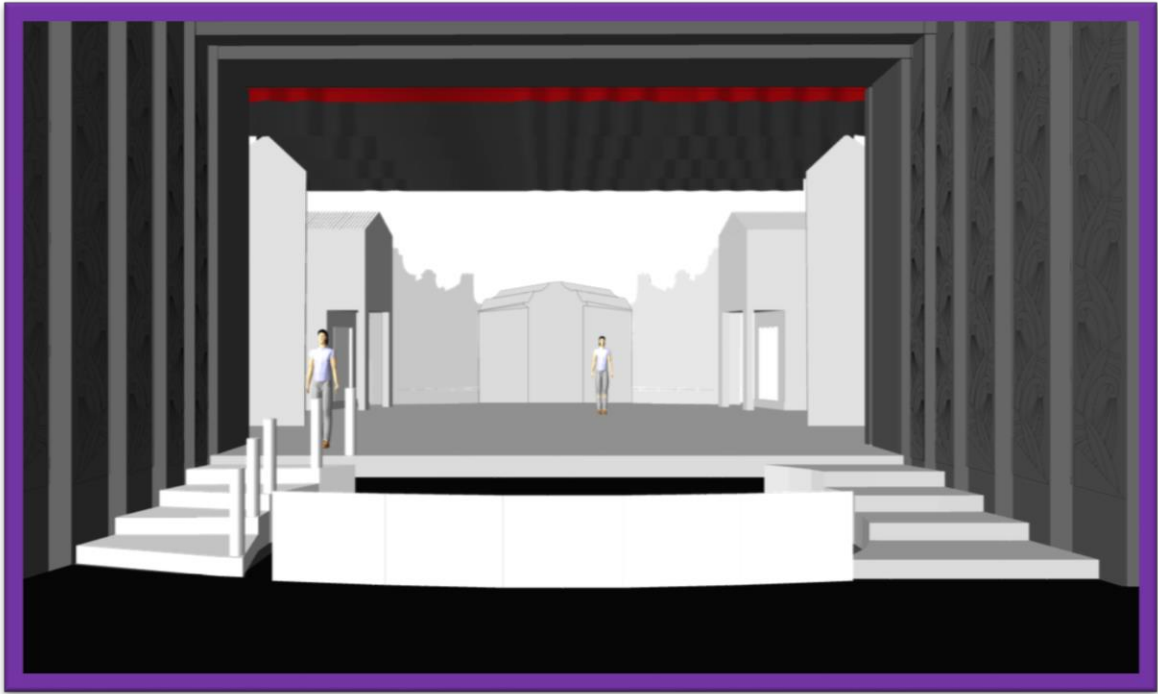


b.

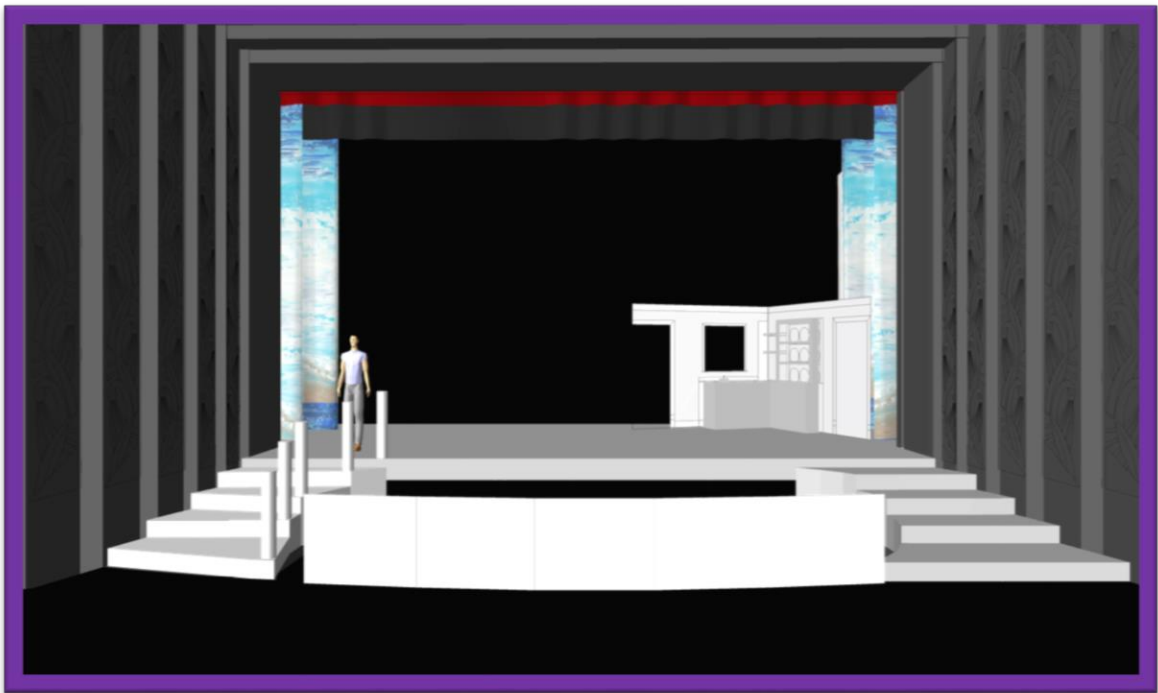


c.

(Fig. cont.)

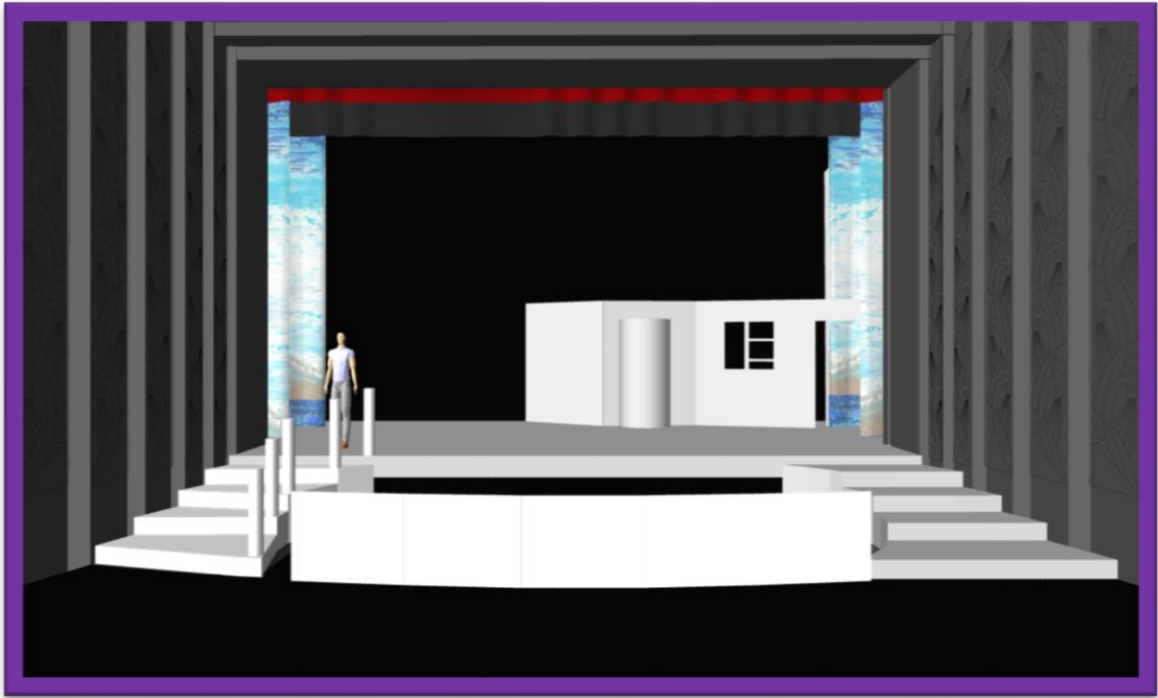


d.

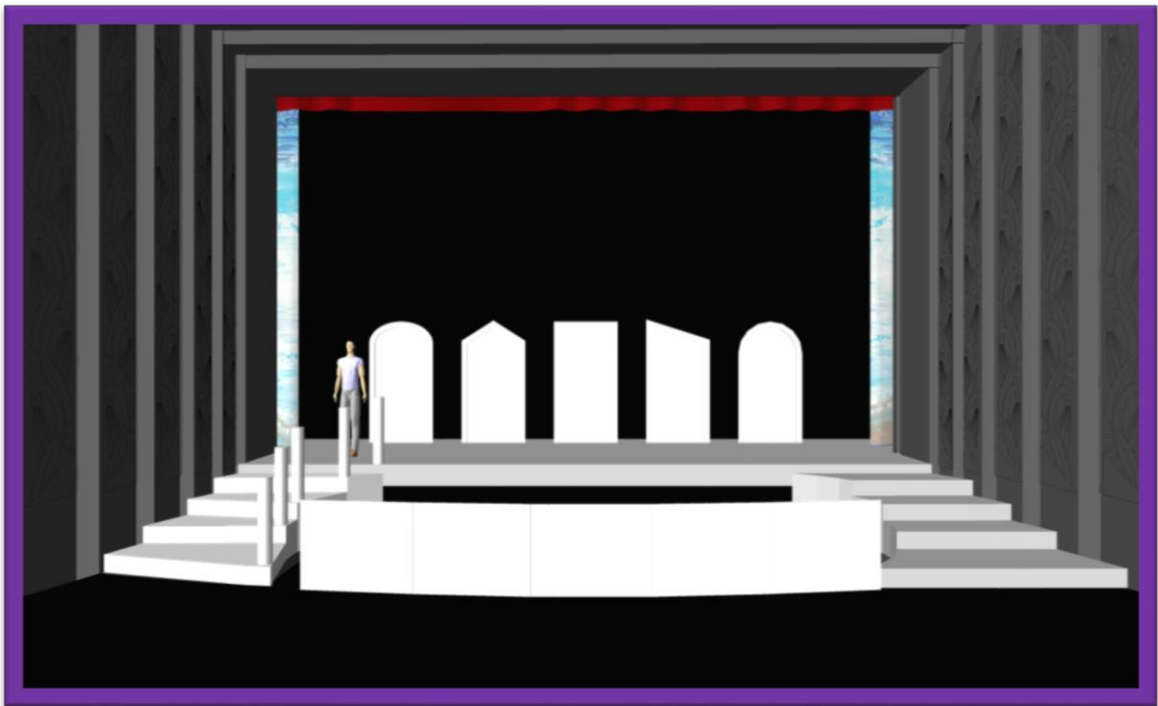


e.

(Fig. cont.)

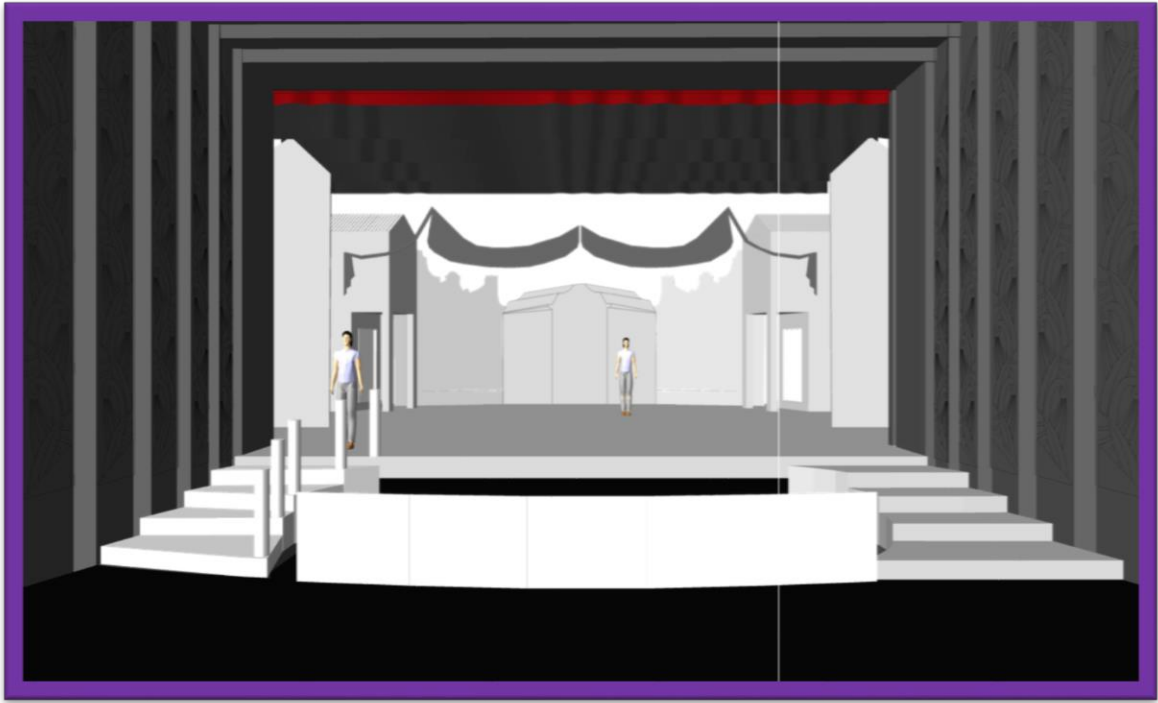


f.



g.

(Fig. cont.)

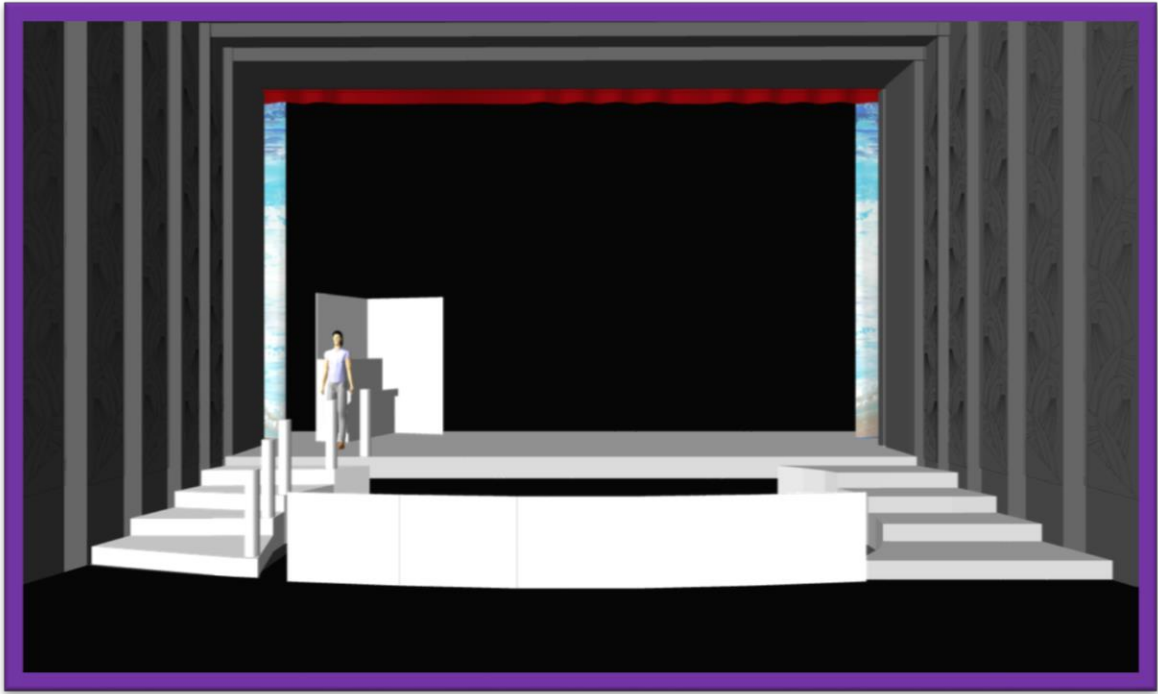


h.

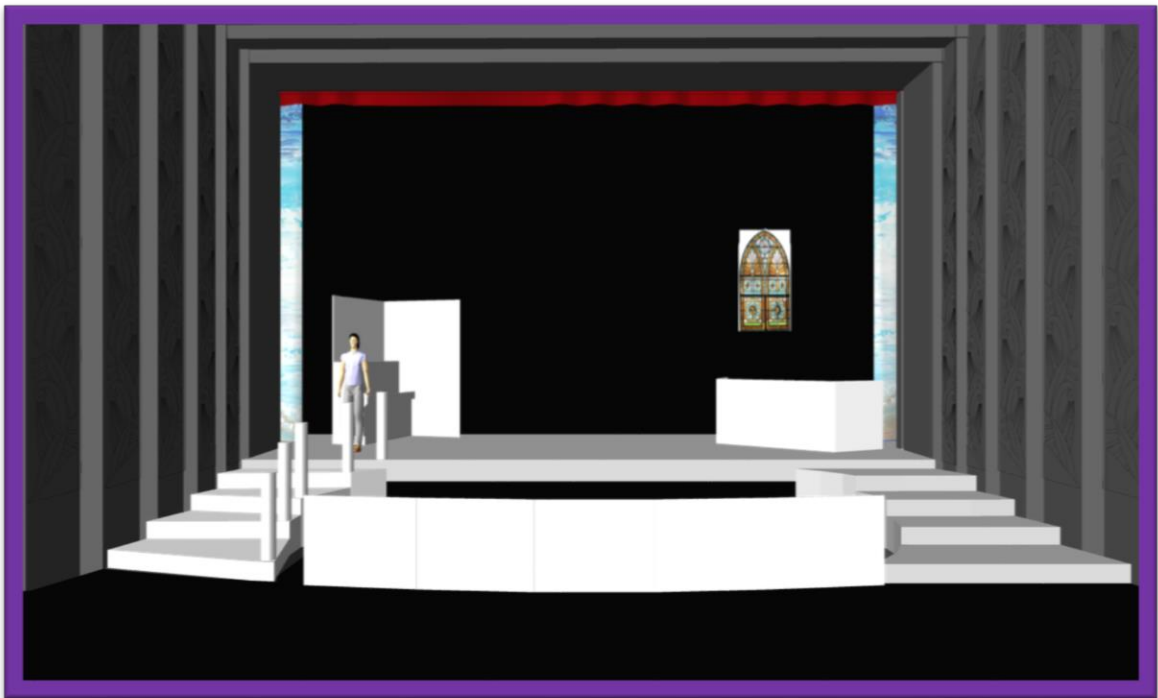


i.

(Fig. cont.)



j.



k.

(Fig. cont.)



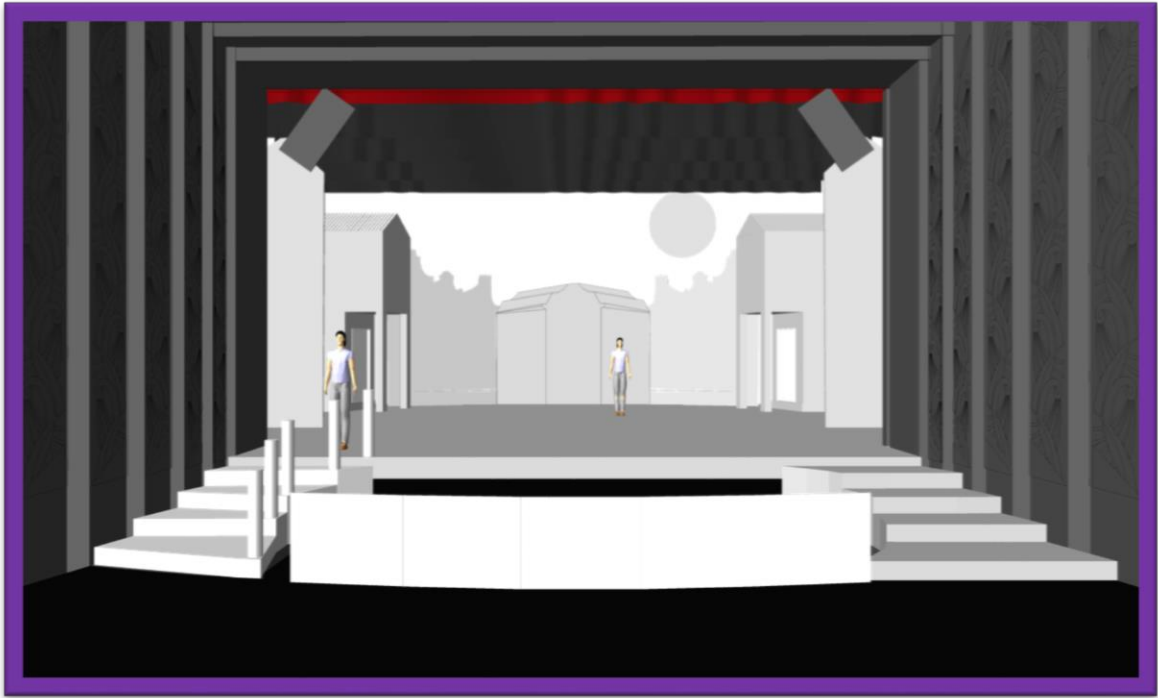
**l.**



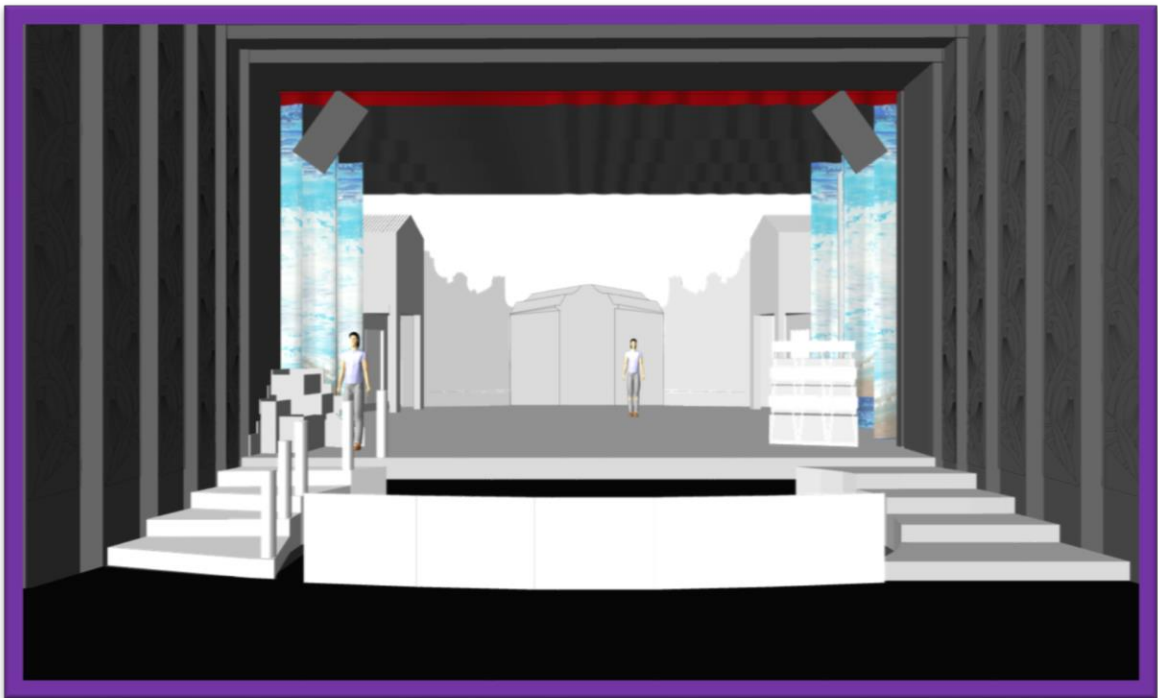
**m.**

(Fig. cont.)



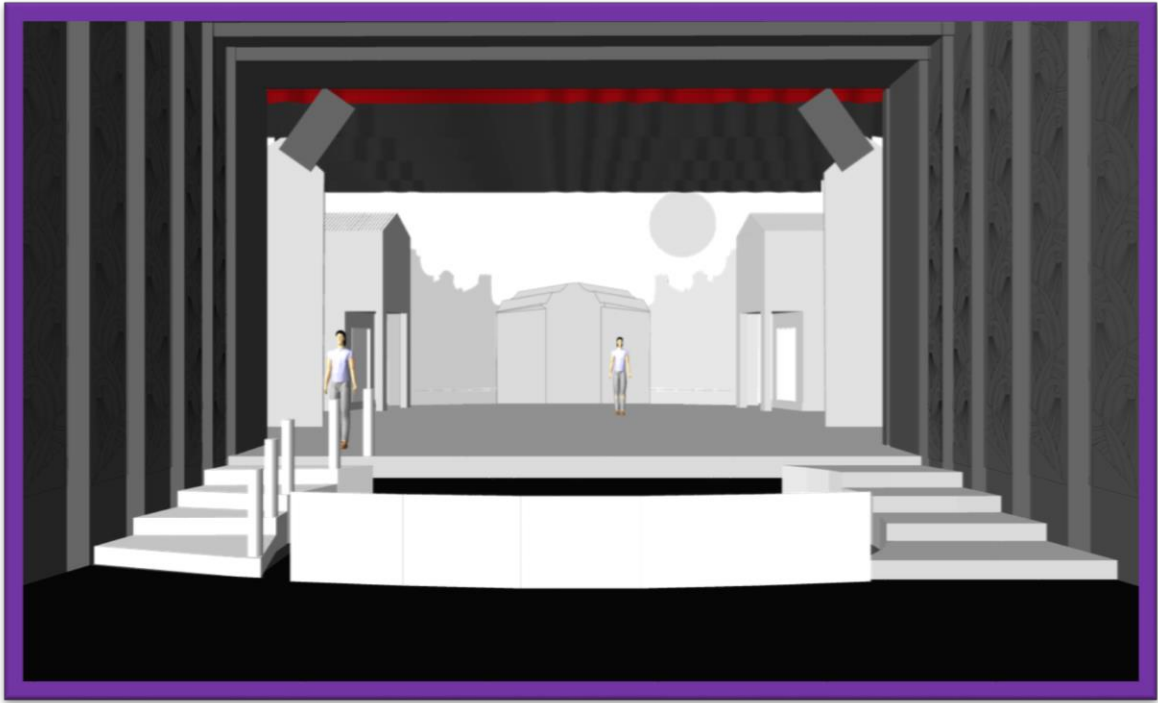


n.

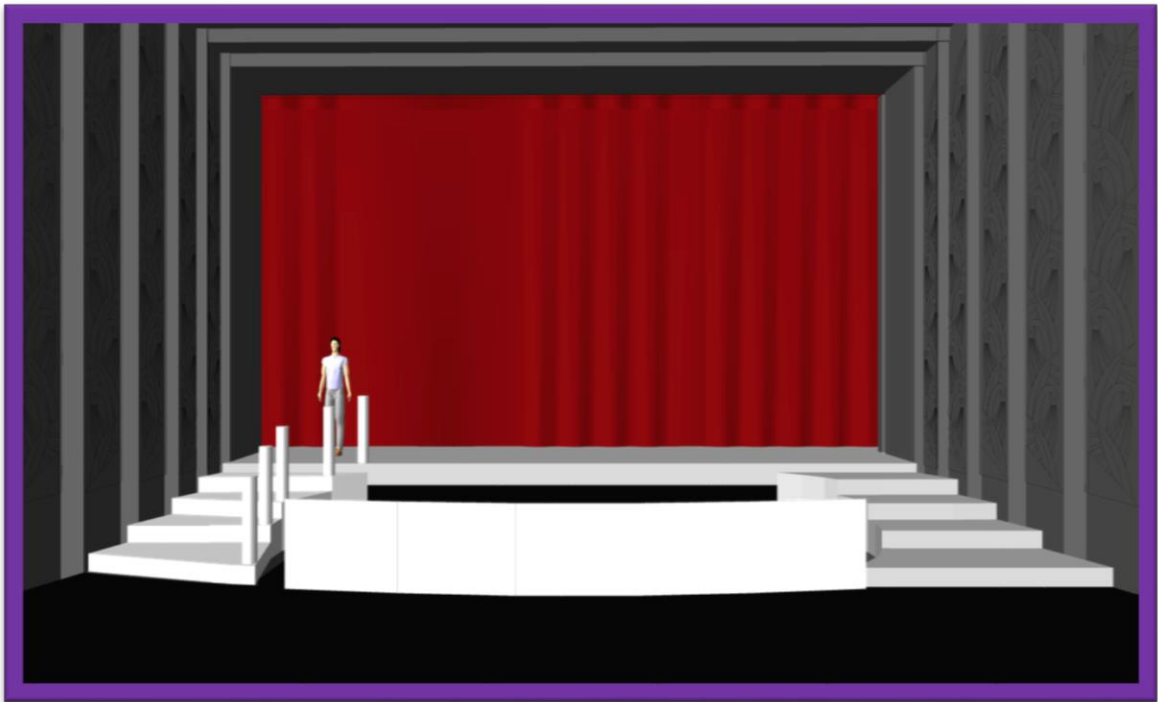


o.

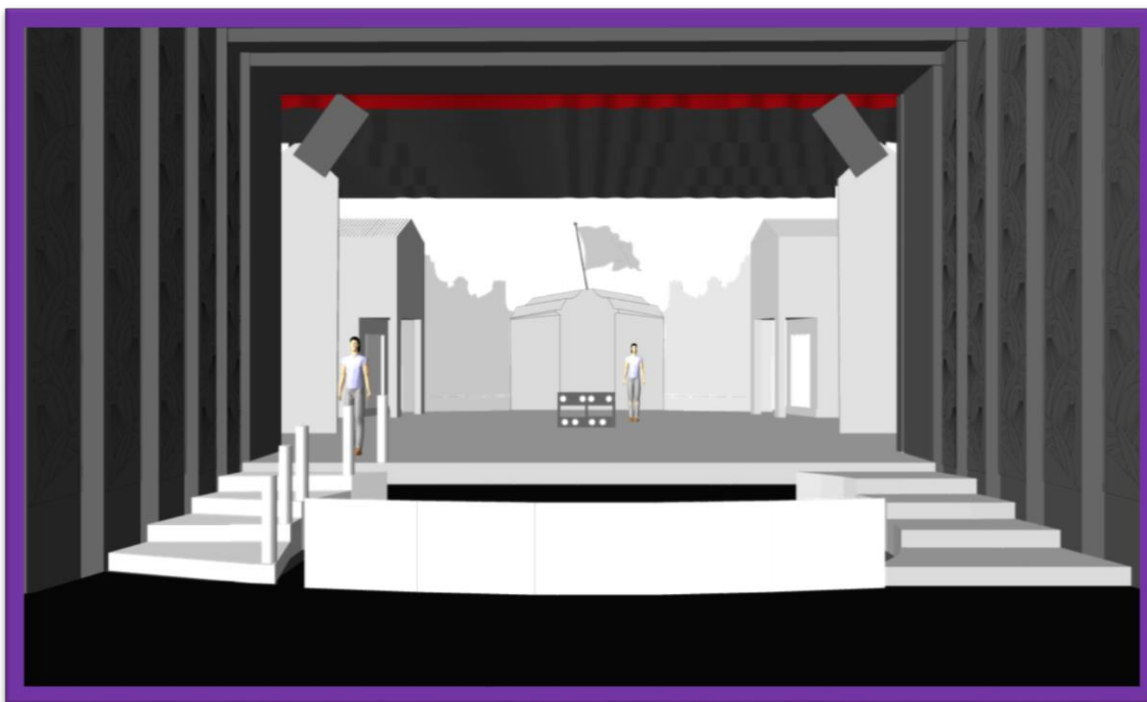
(Fig. cont.)



p.



q.

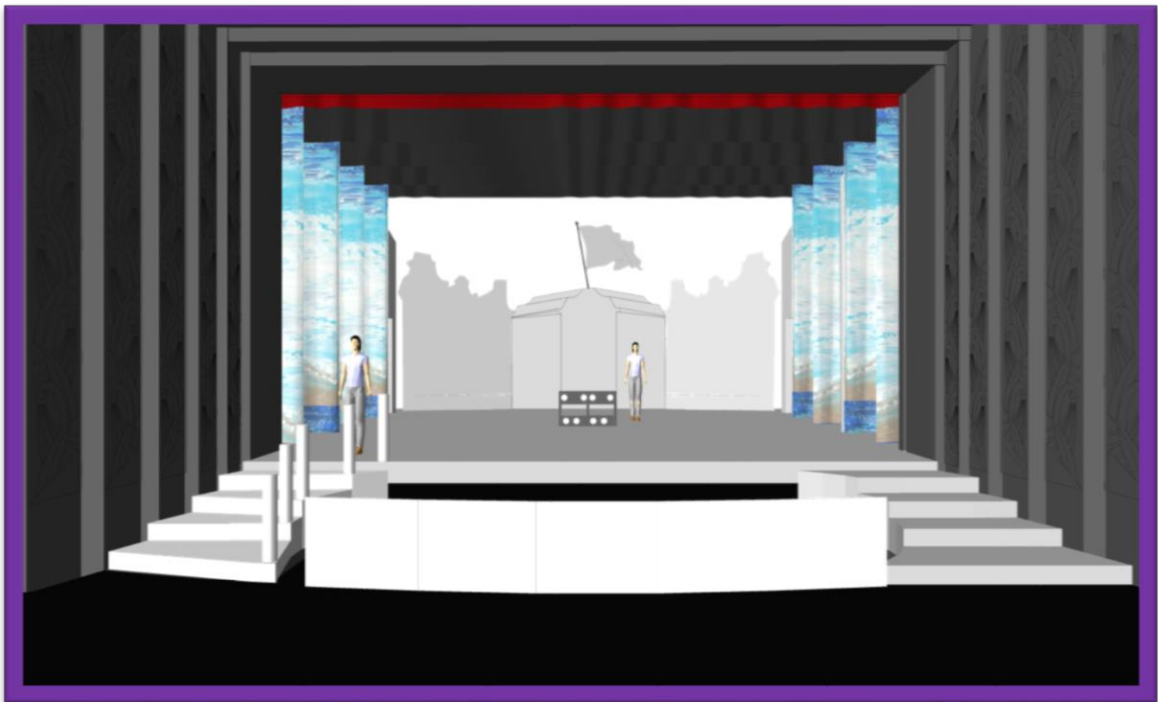


**a.**

**B.9.a.** Act II, scene 1. Stocks; **b.** Act II, scene 2. H.I.C.; **c.** Act II, scene 3. Otto Taken Away; **d.** Act II, scene 4a. Pier Seven; **e.** Act II, scene 4b. Kitchen; **f.** Act II, scene 4c. Piano Room/Letters; **g.** Act II, scene 4d. Piano Room; **h.** Act II, scene 5. Kitchen; **i.** Act II, scene 6. Pier Seven; **j.** Act II, scene 7a. Piano Room/Towgate; **k.** Act II, scene 7b. Towgate Death; **l.** Act II, scene 8a. Minnow Pea Door; **m.** Act II, scene 8b. Minnow Pea Door/ Letters; **n.** Act II, scene 8c. Opening Town; **o.** Act II, scene 8d. Finale; **p.** End.  
(Fig. cont.)

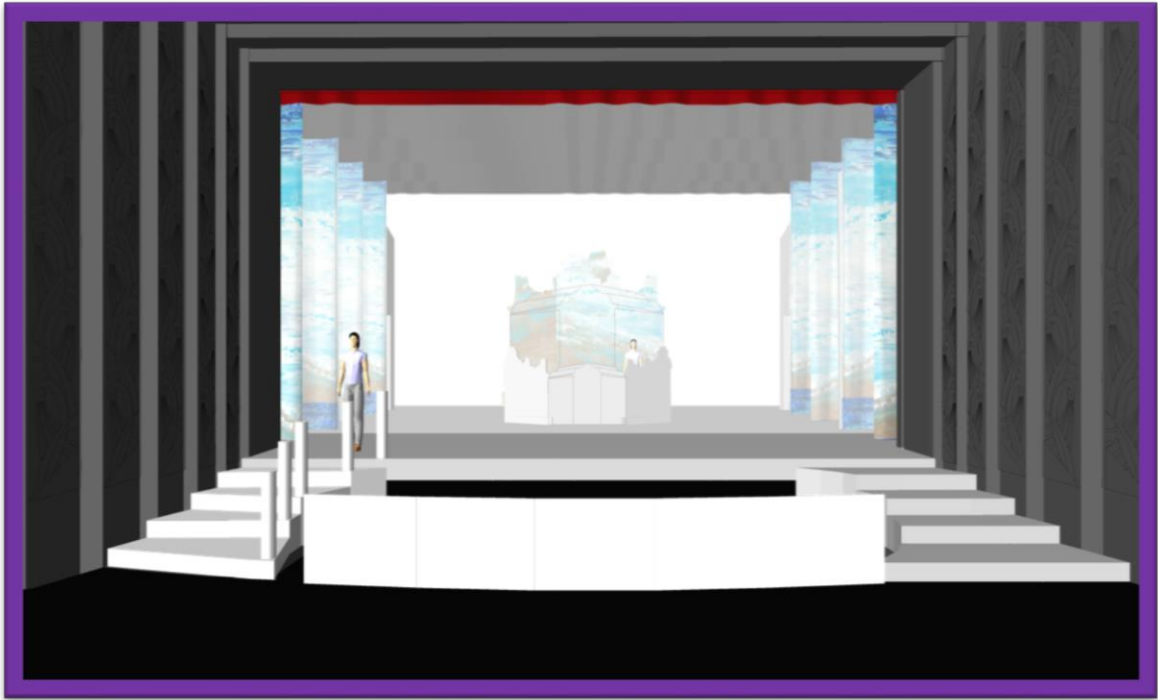


b.

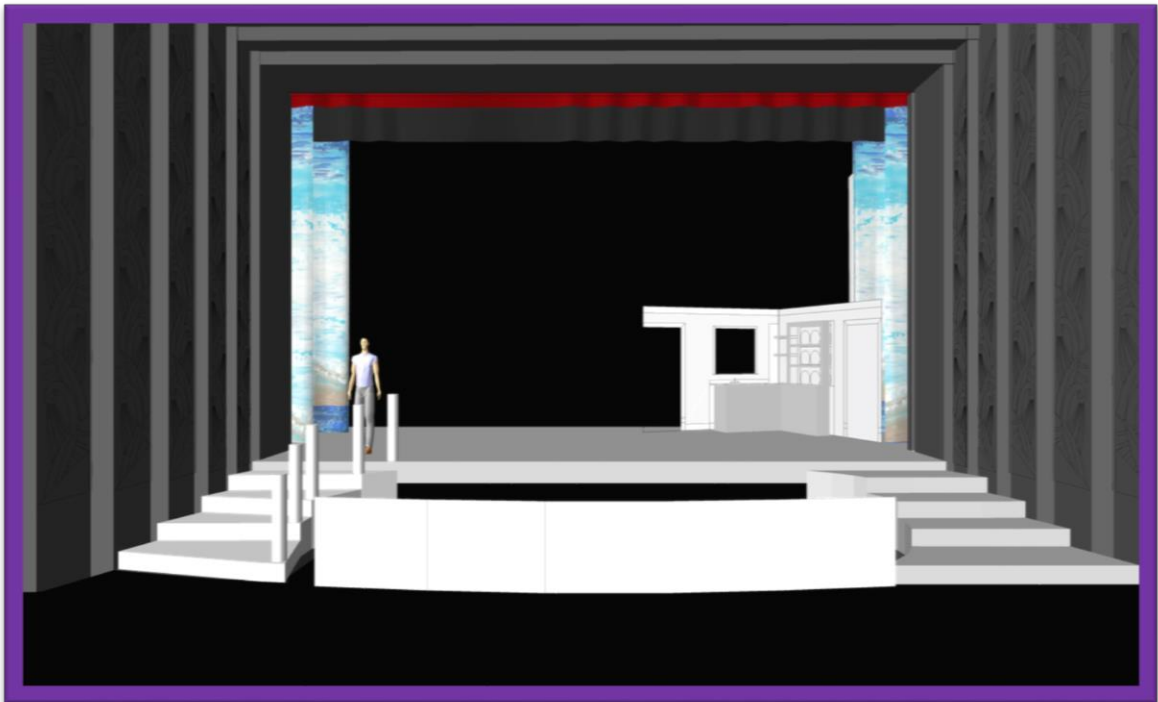


c.

(Fig. cont.)



d.

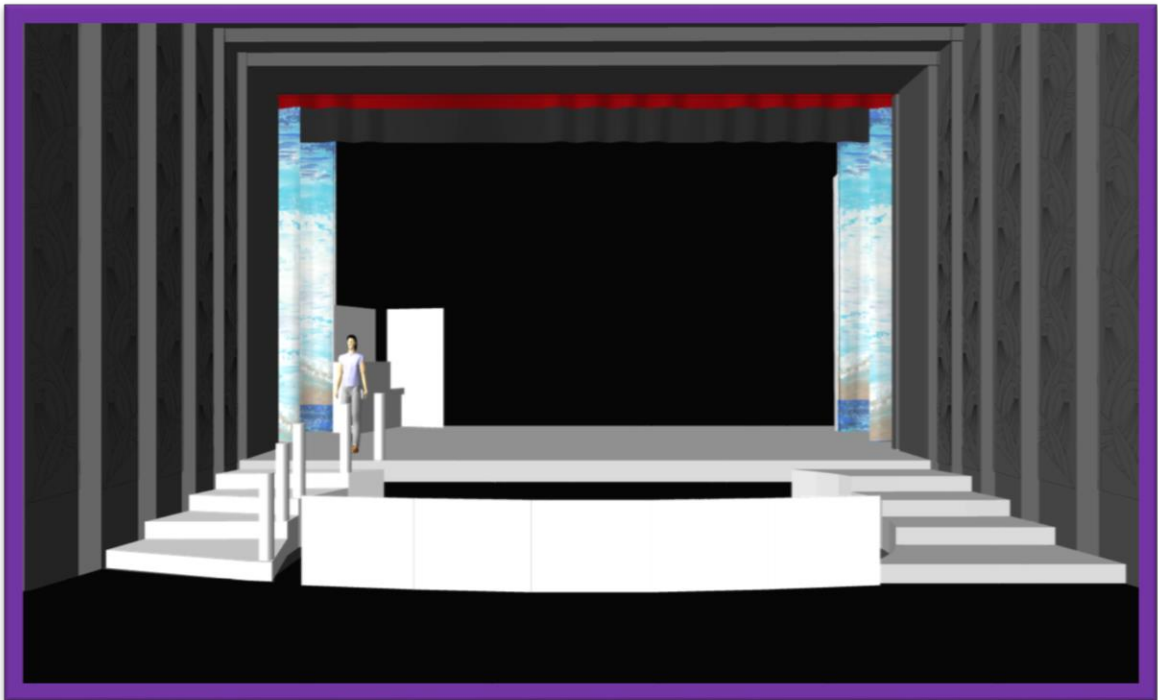


e.

(Fig. cont.)

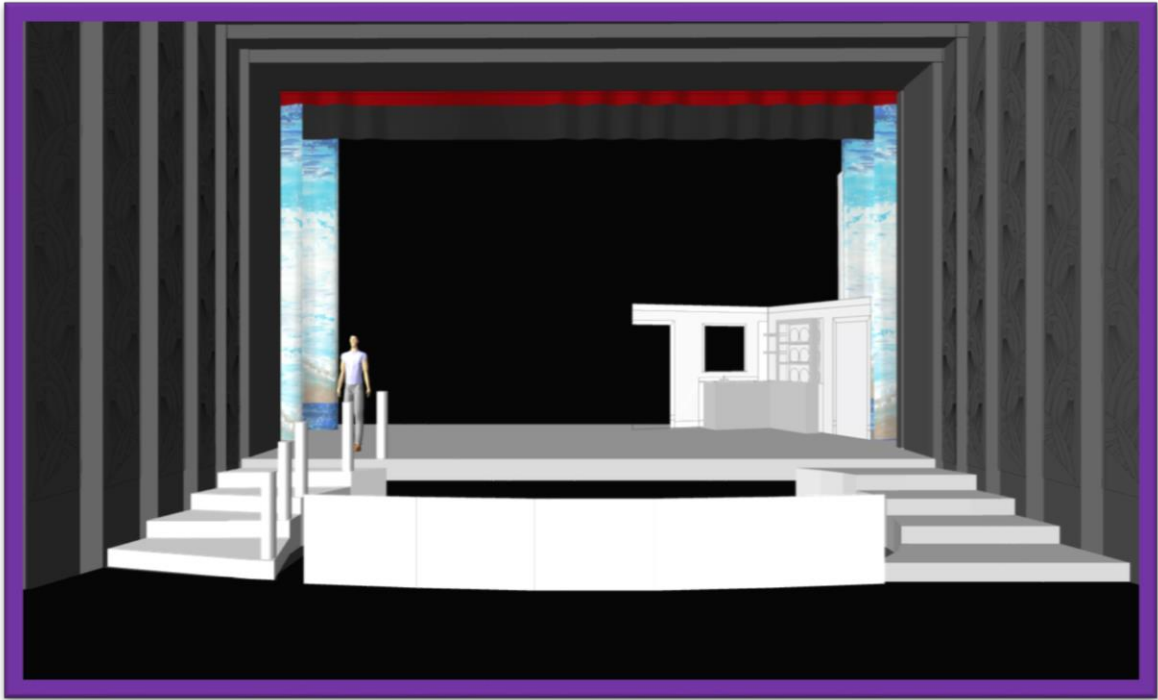


f.



g.

(Fig. cont.)

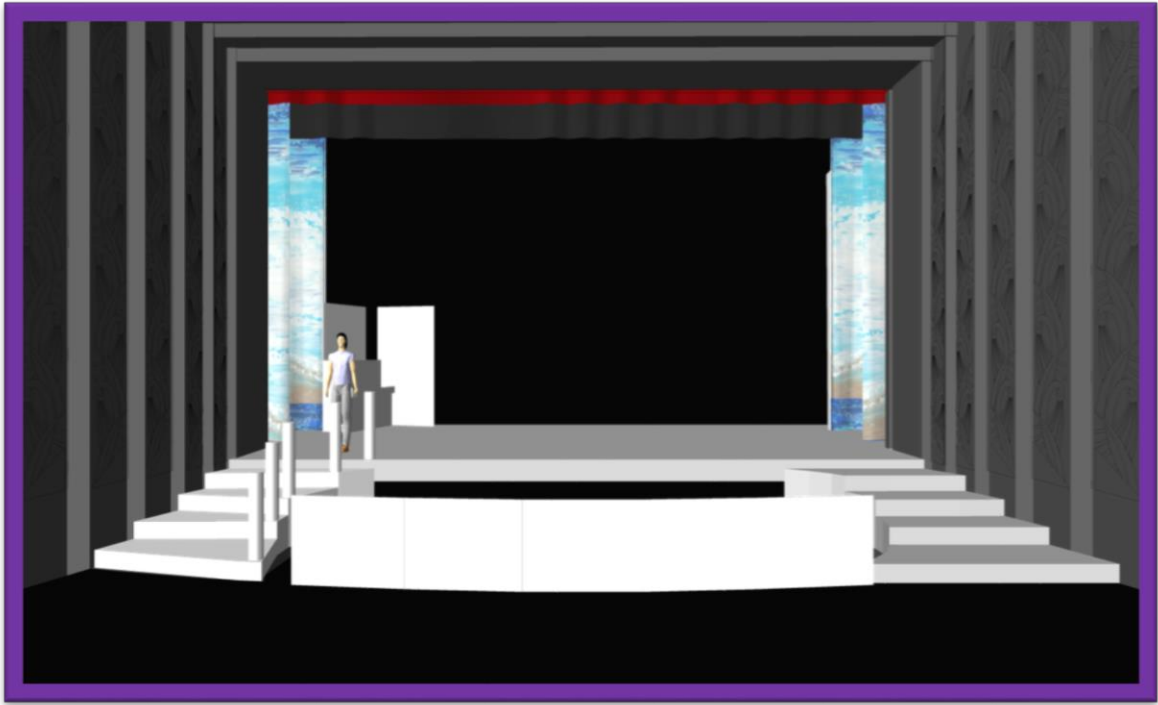


**h.**

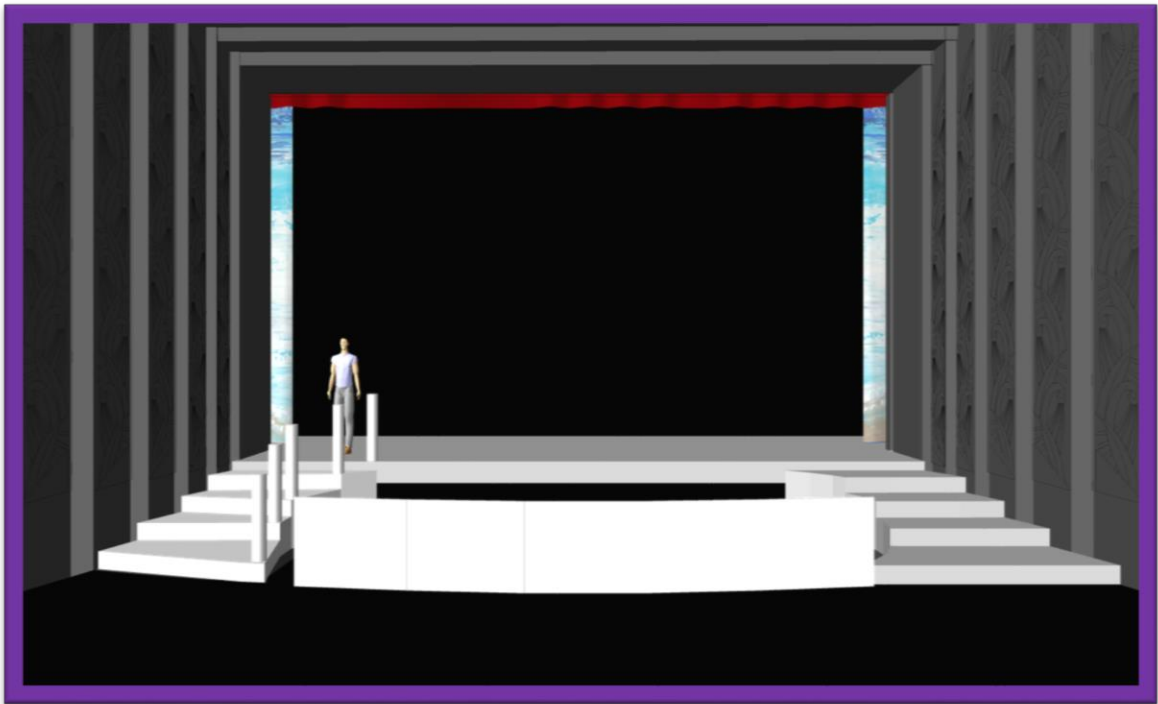


**i.**

(Fig. cont.)



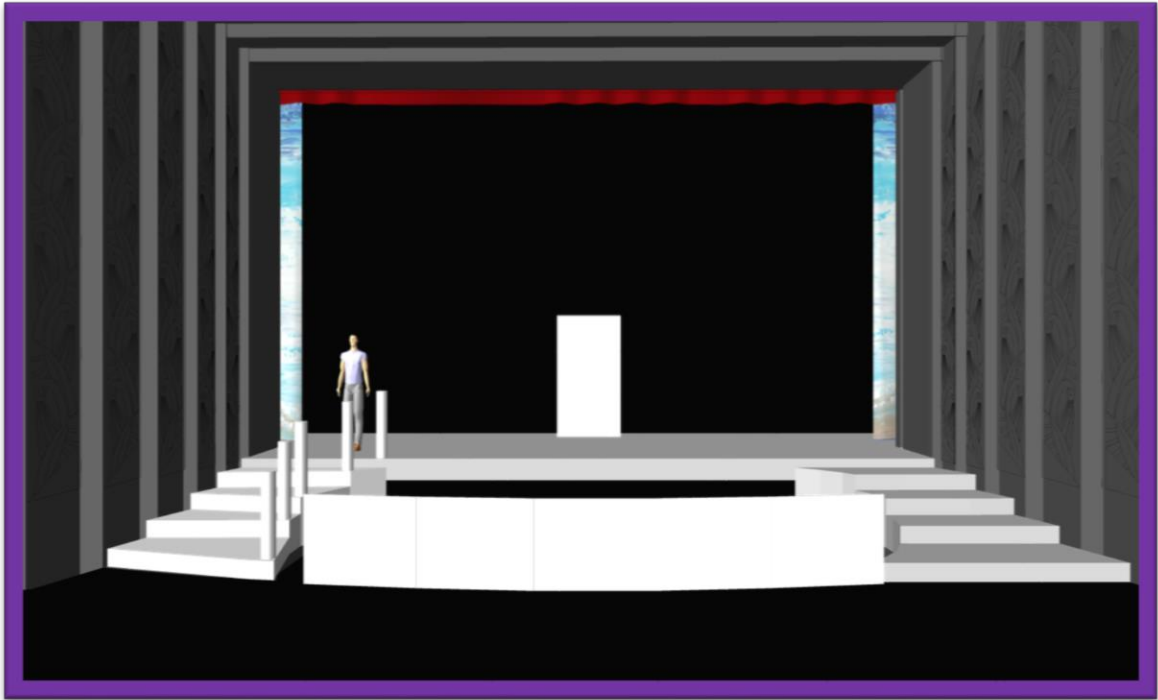
j.



k.

(Fig. cont.)



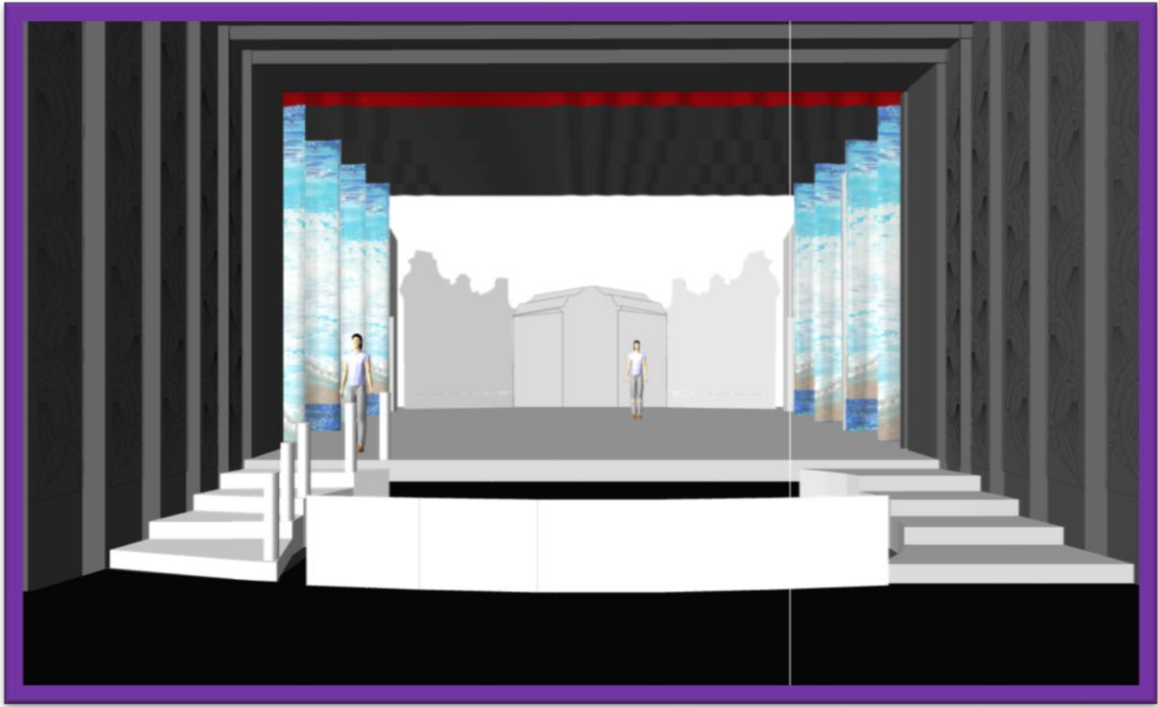


l.

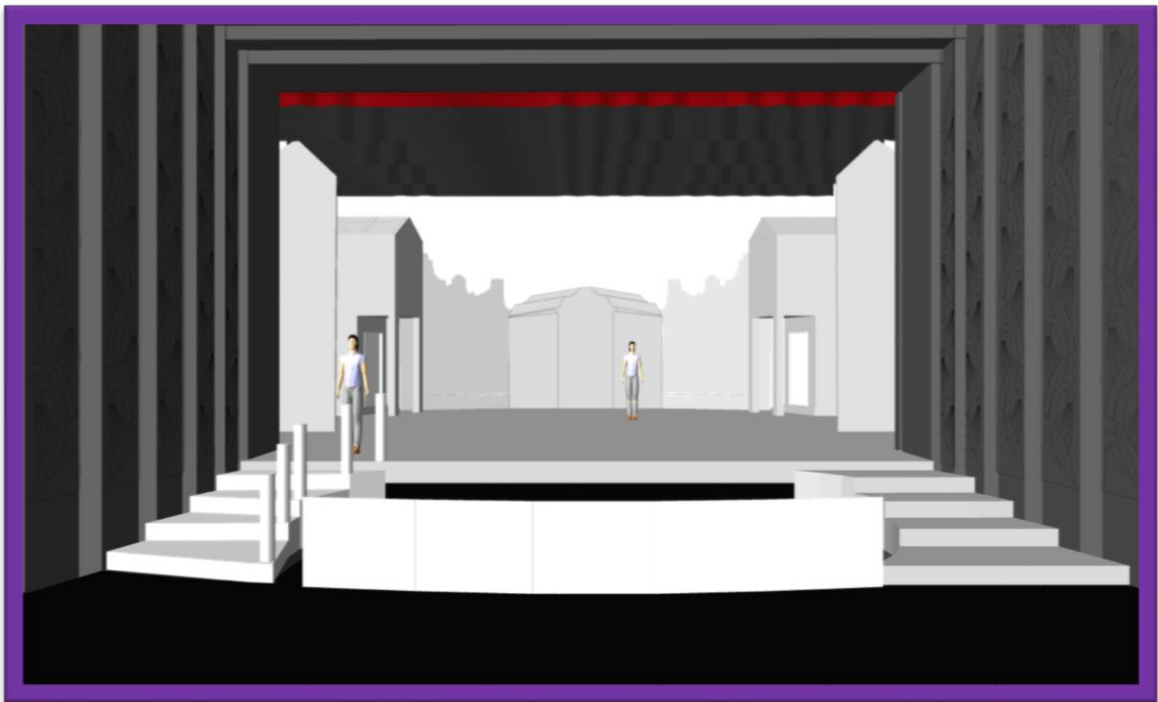


m.

(Fig. cont.)

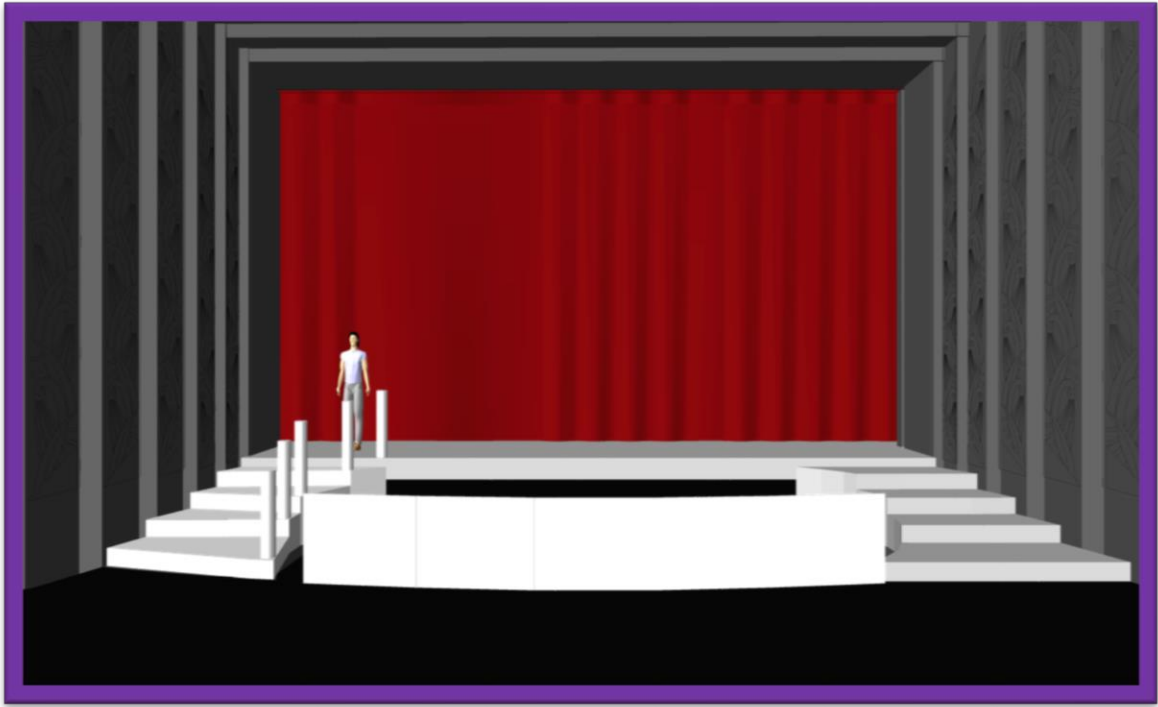


**n.**

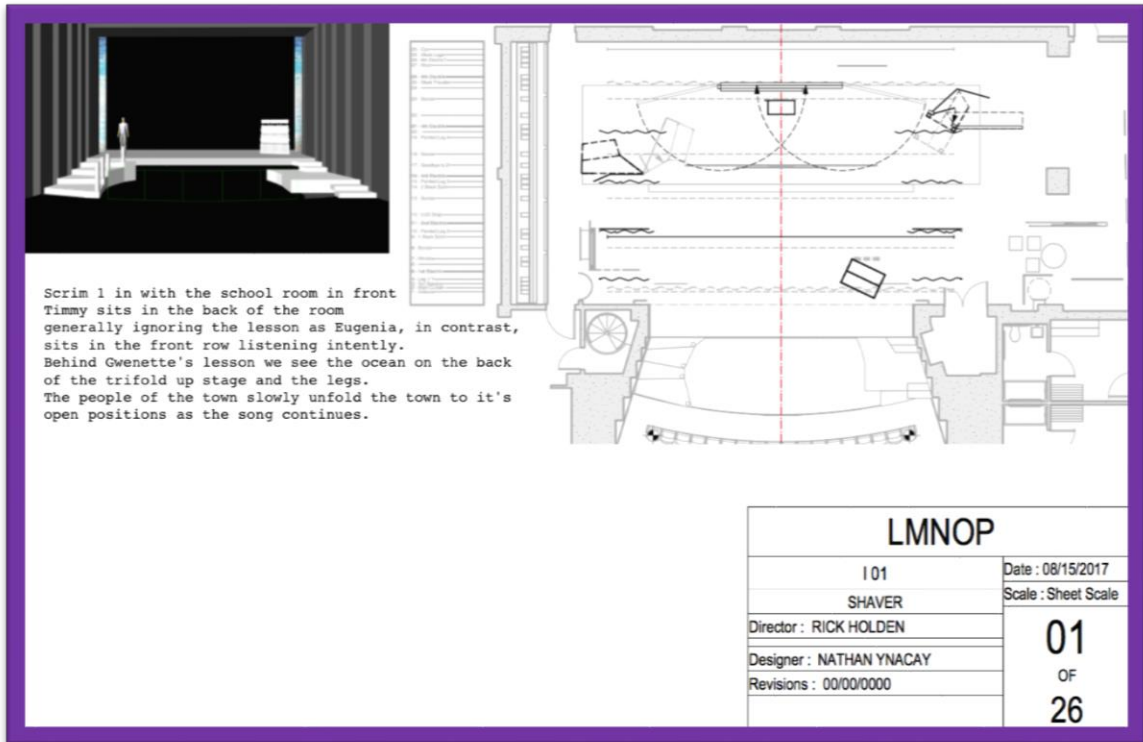


**o.**

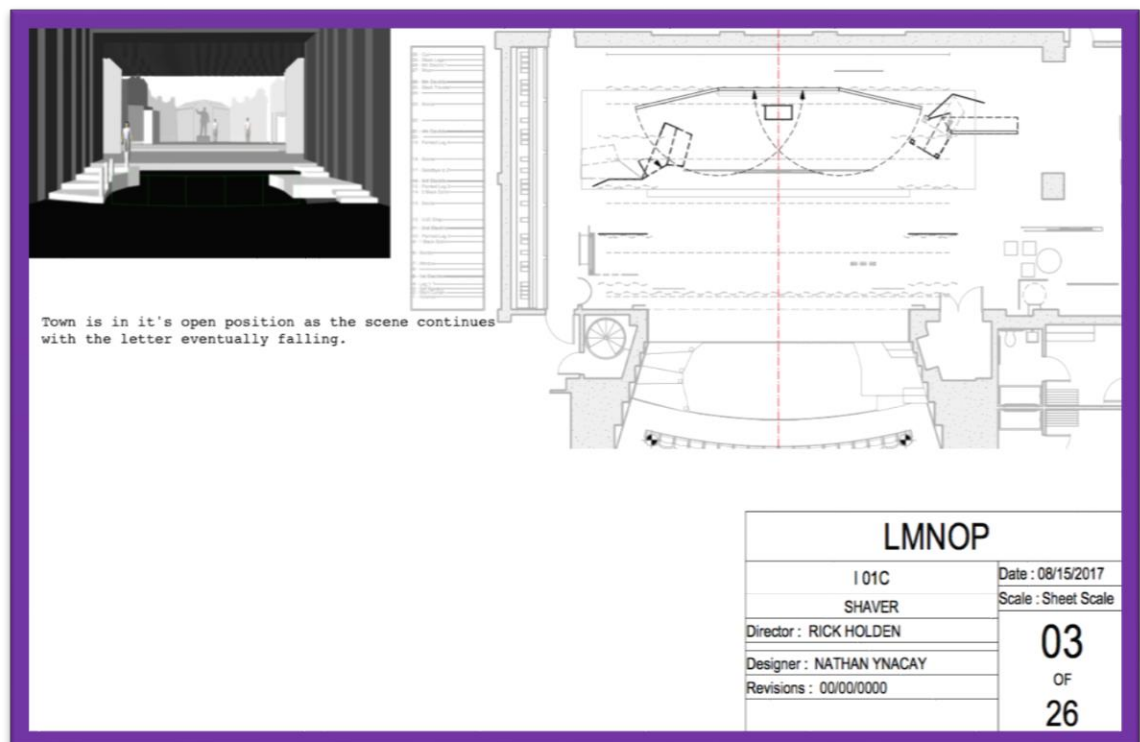
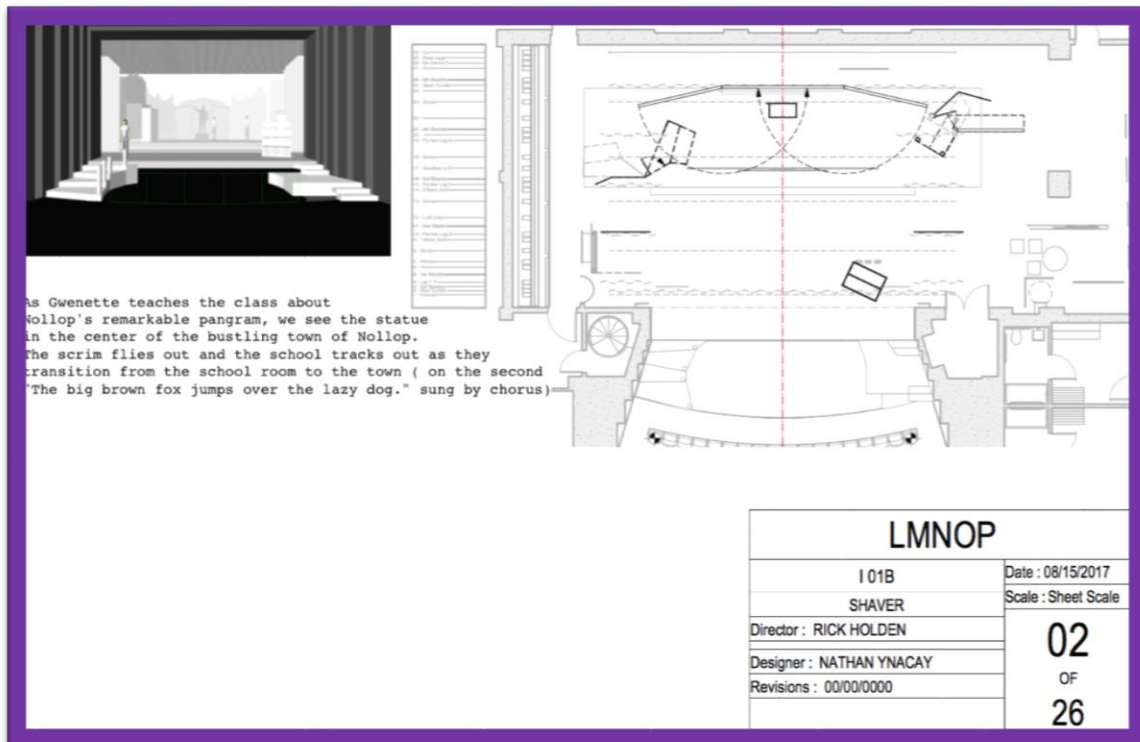
(Fig. cont.)



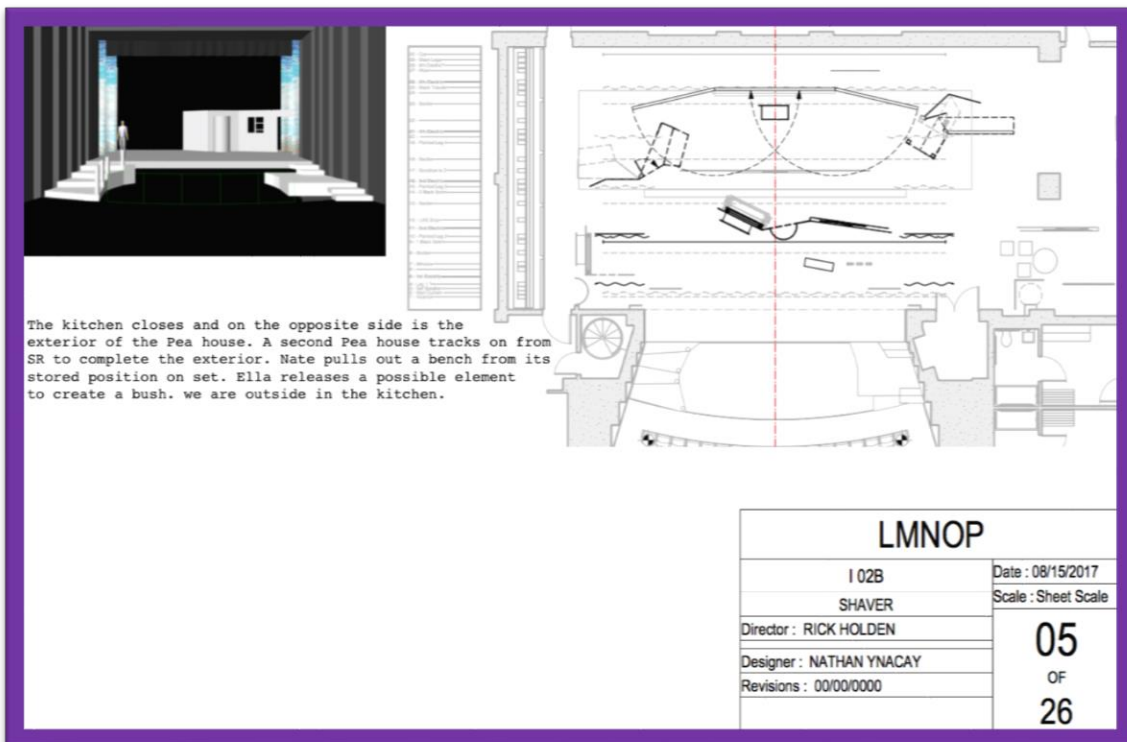
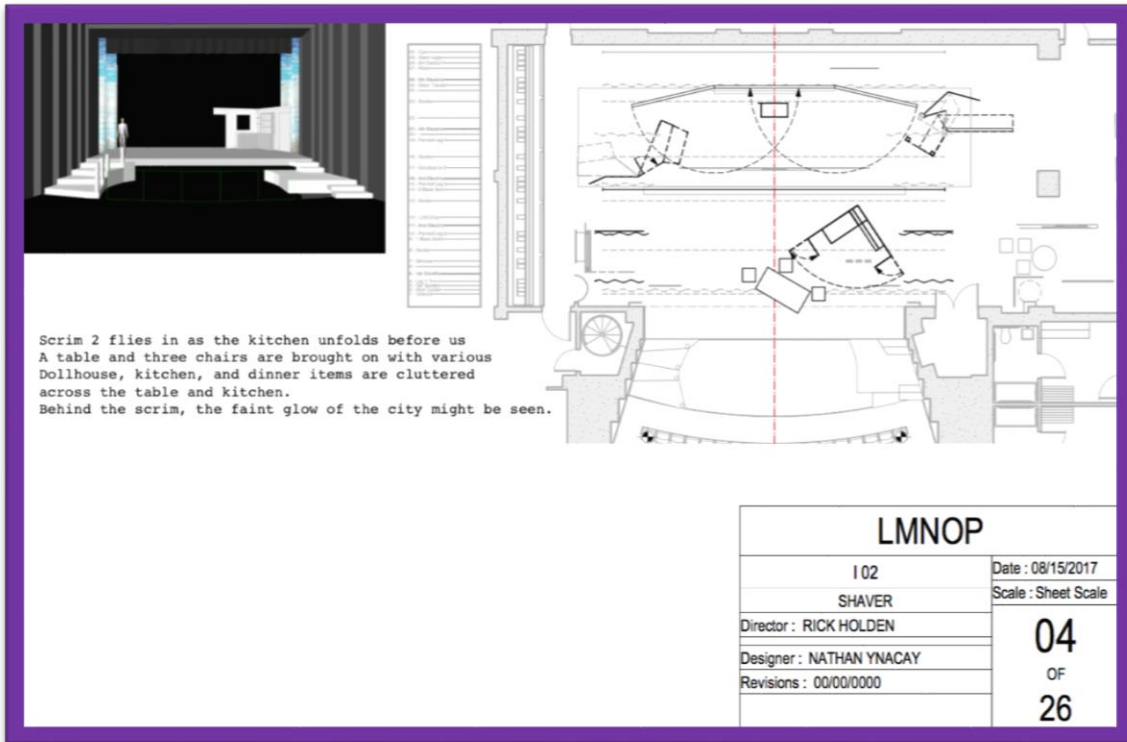
p.



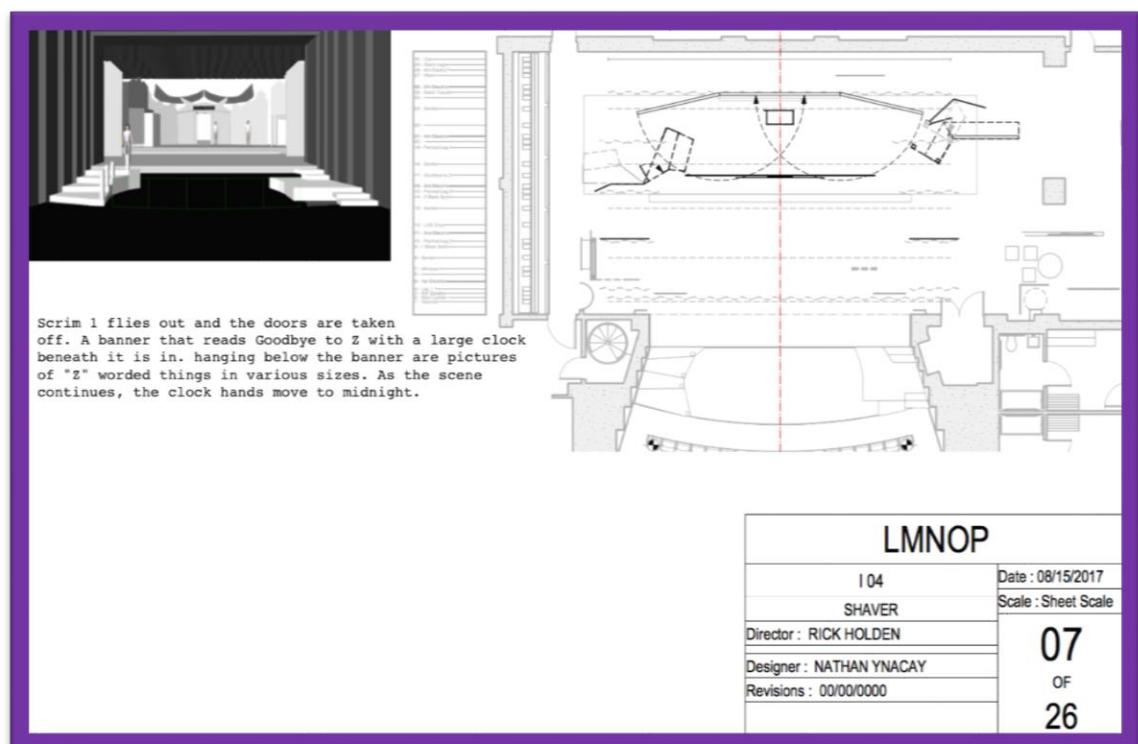
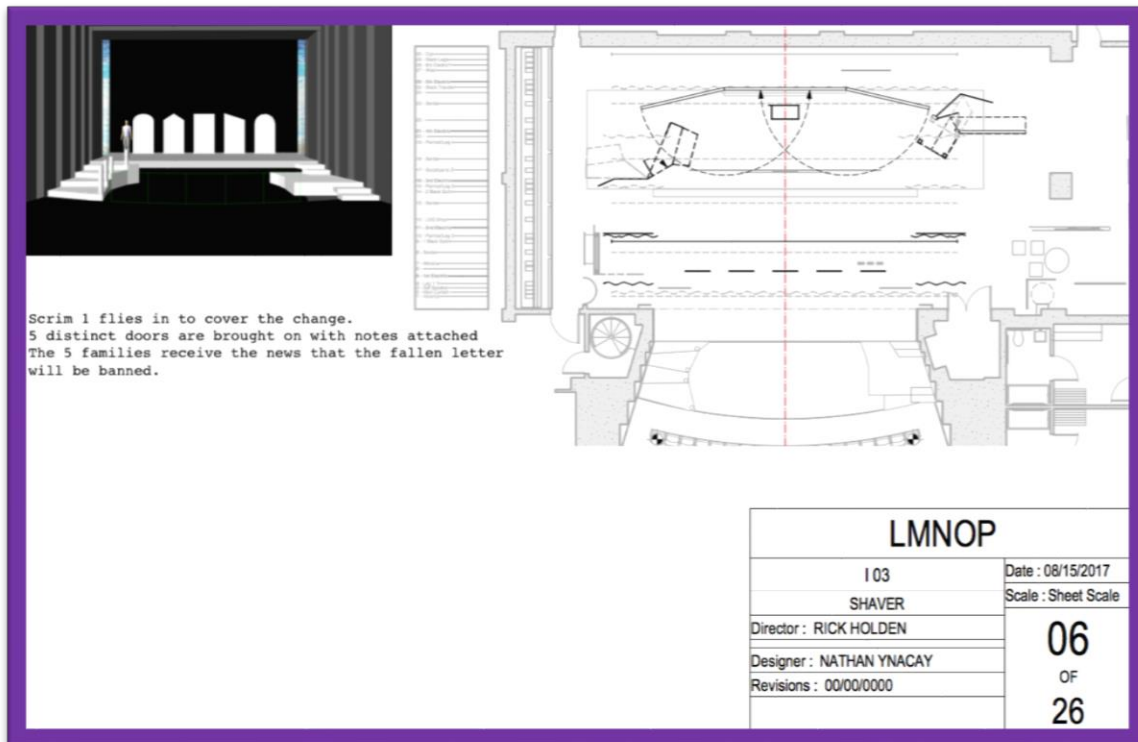
**B.10.** Packet for Stage Management and Director with Groundplan  
 (Fig. cont.)




(Fig. cont.)



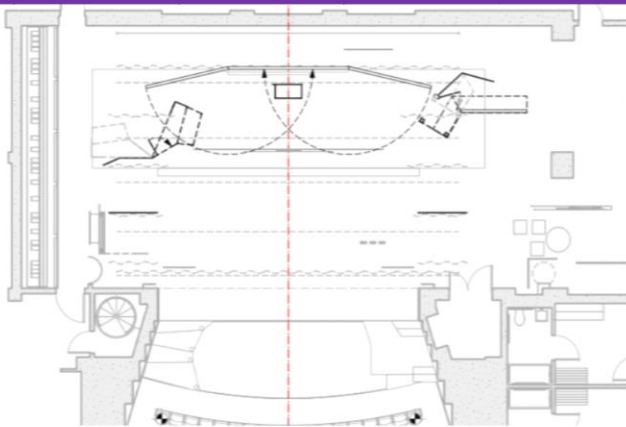
(Fig. cont.)




(Fig. cont.)



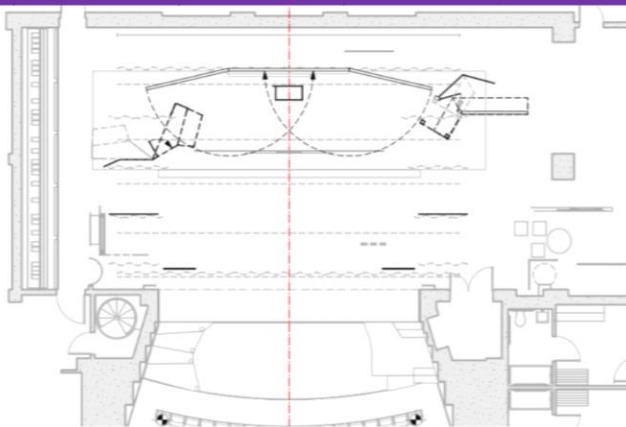
Goodbye to Z flies out and we are at the statue. "The big brown fox jumps over the la\_y dog".



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I 04B	Date : 08/15/2017
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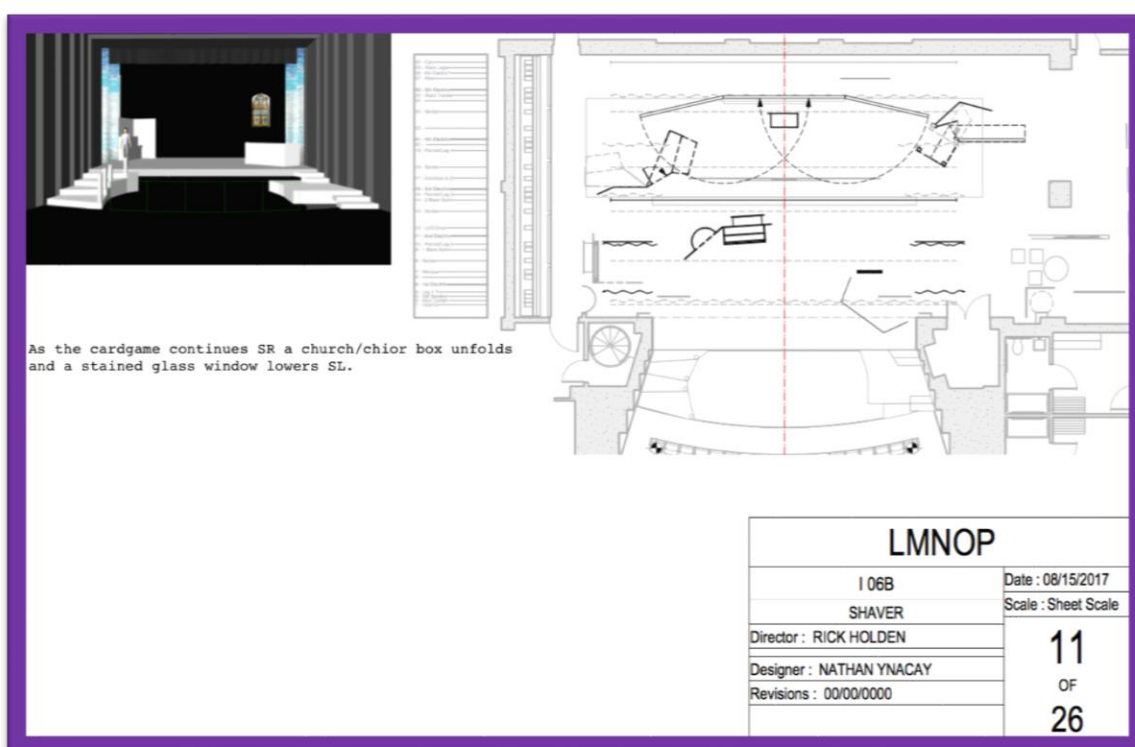
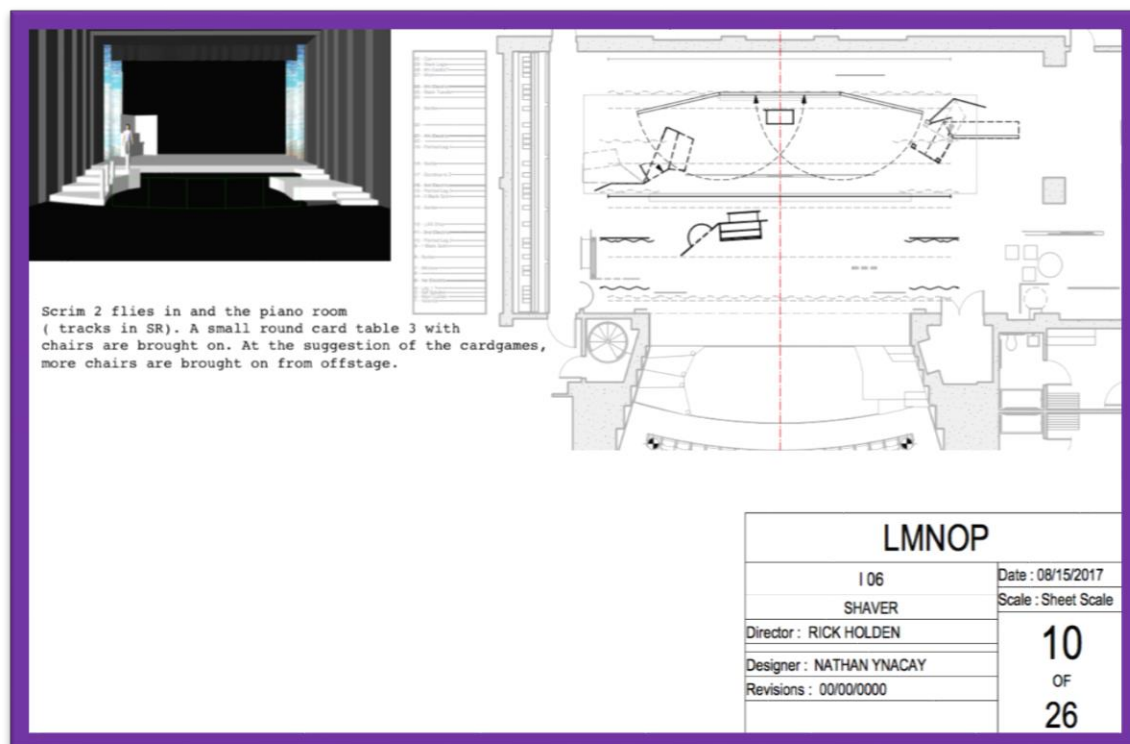
Speakers lower into the scene as we move to the next day.



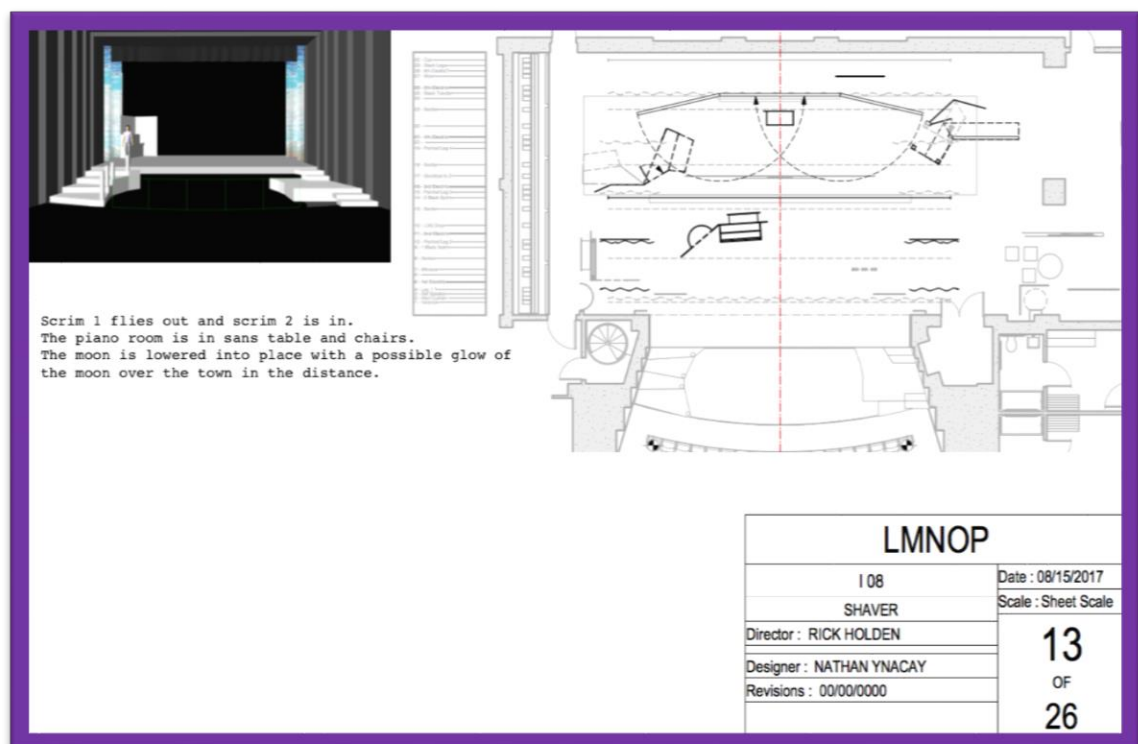
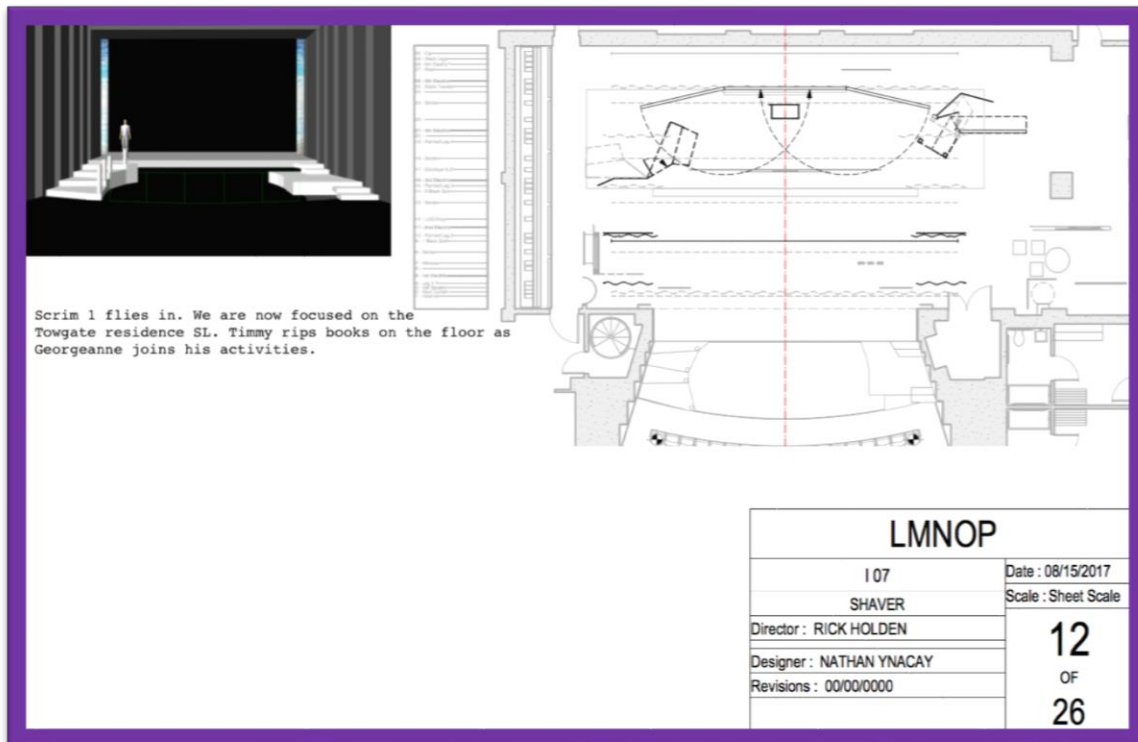
LMNOP	
I 05	Date : 08/15/2017
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(Fig. cont.)






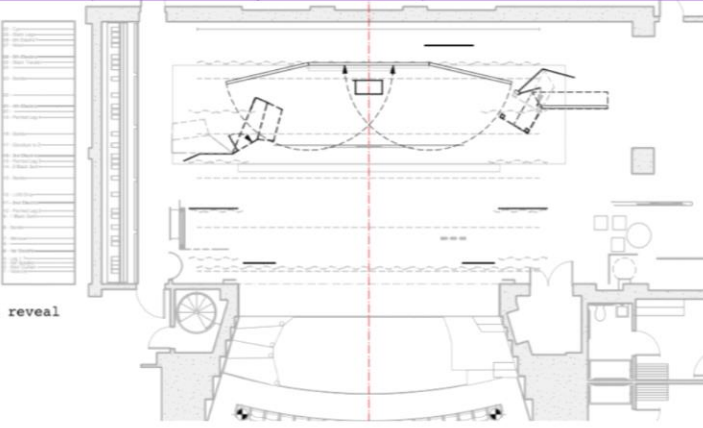
(Fig. cont.)




(Fig. cont.)



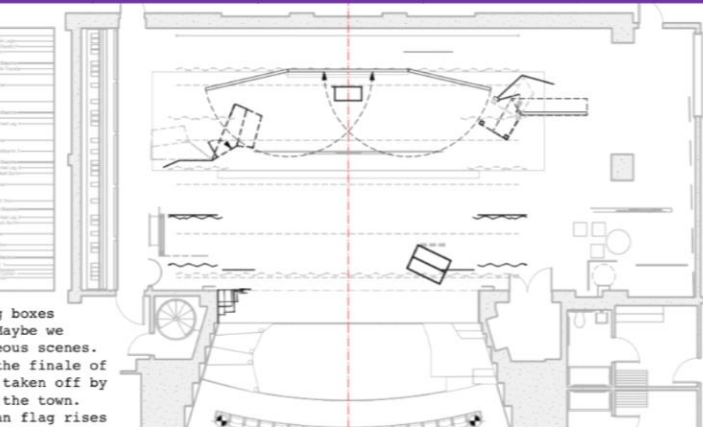
Speakers come in as we raise the scrim to reveal the town at night.



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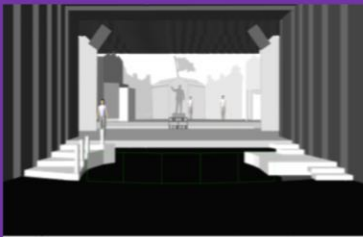


We see the school house SL and Otto packing boxes SL we can see most of half the open town. Maybe we use smaller props to move between simultaneous scenes. As we move to the town towards the end of the finale of Act I, the boxes and school are folded and taken off by (Possibly by LUGS?) We transition fully to the town. By the end of the song a prominent Nollopean flag rises from the trifolds. The stocks are brought on. Main curtain lowers bringing the scene to a close.

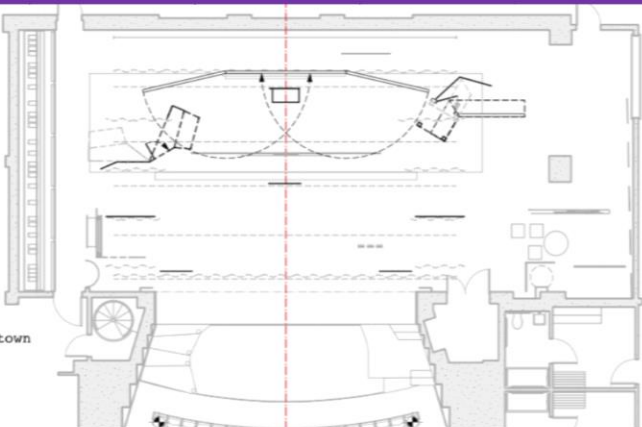


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I 09	Date : 08/15/2017
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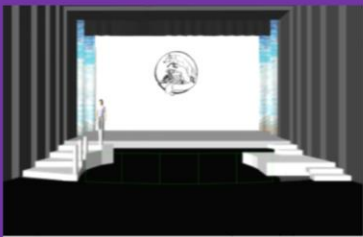
(Fig. cont.)



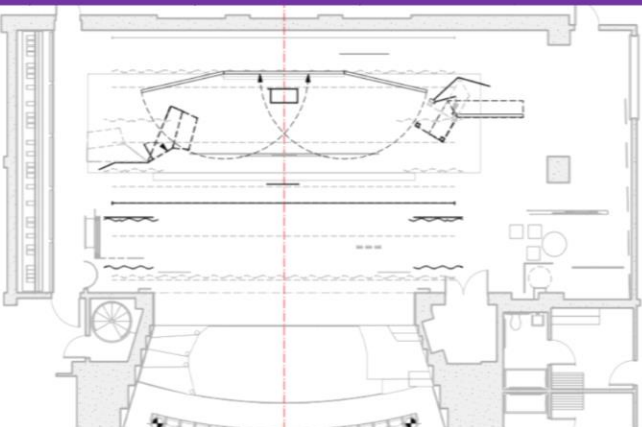
The curtain raises and we are in the Nollopean town on a crisp August afternoon. Nollop looms over head. The stocks and flag are prominently placed.



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II 01	Date : 08/15/2017
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Director : RICK HOLDEN	<div style="font-size: 2em; font-weight: bold;">16</div> <div style="font-size: 0.8em;">OF</div> <div style="font-size: 2em; font-weight: bold;">26</div>
Designer : NATHAN YNACAY	
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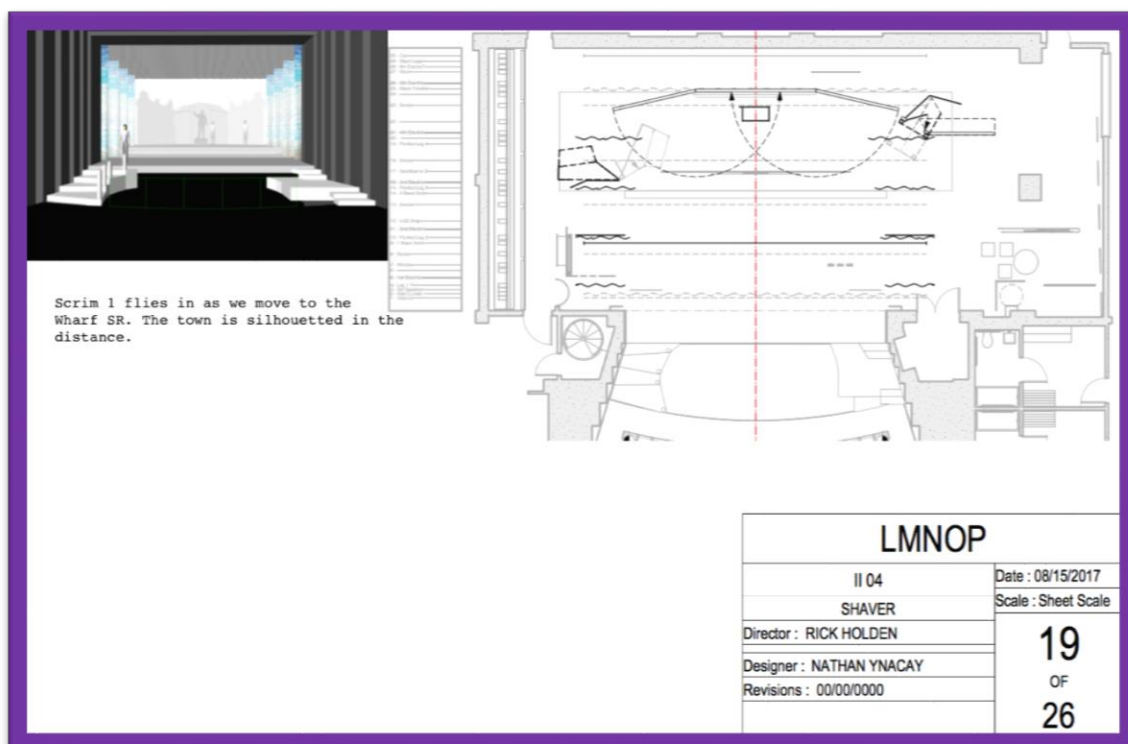
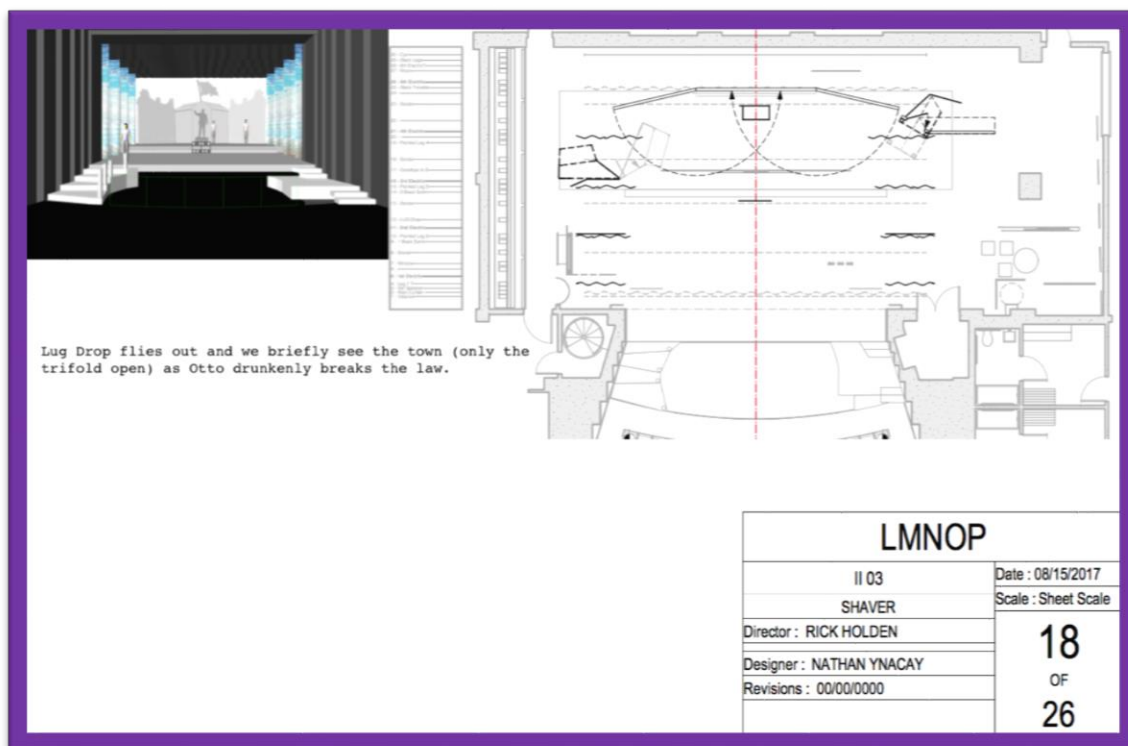


LUG drop flies in as we move to the High Island Council.

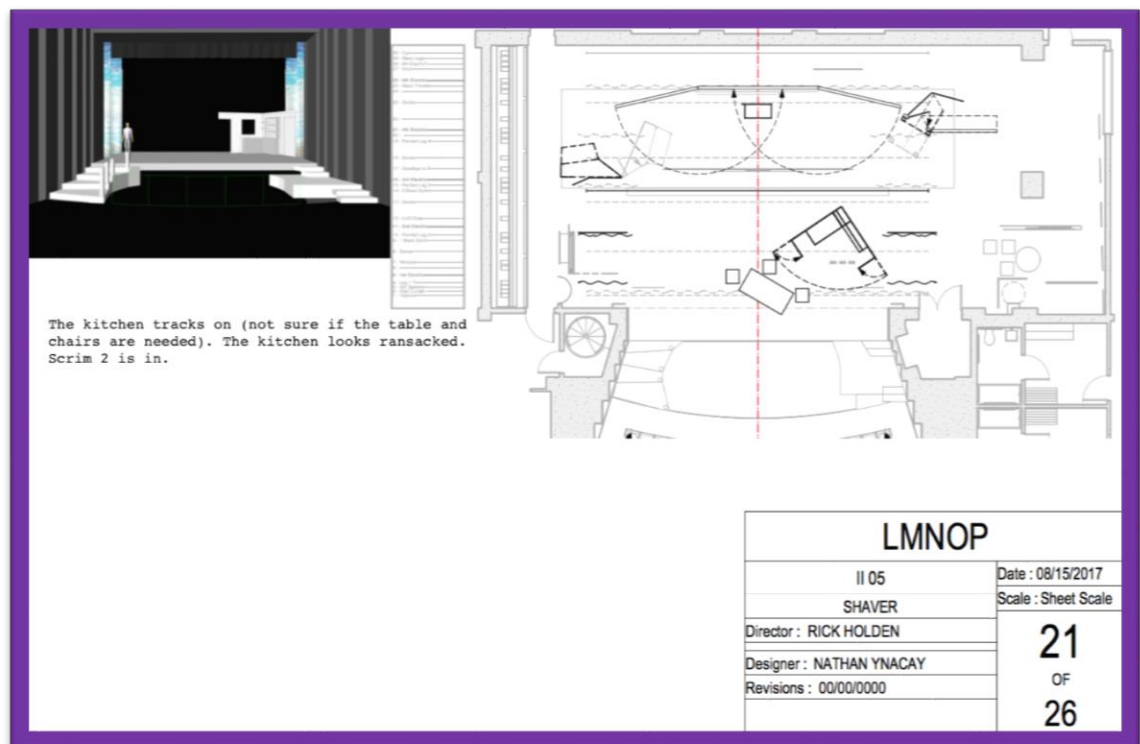
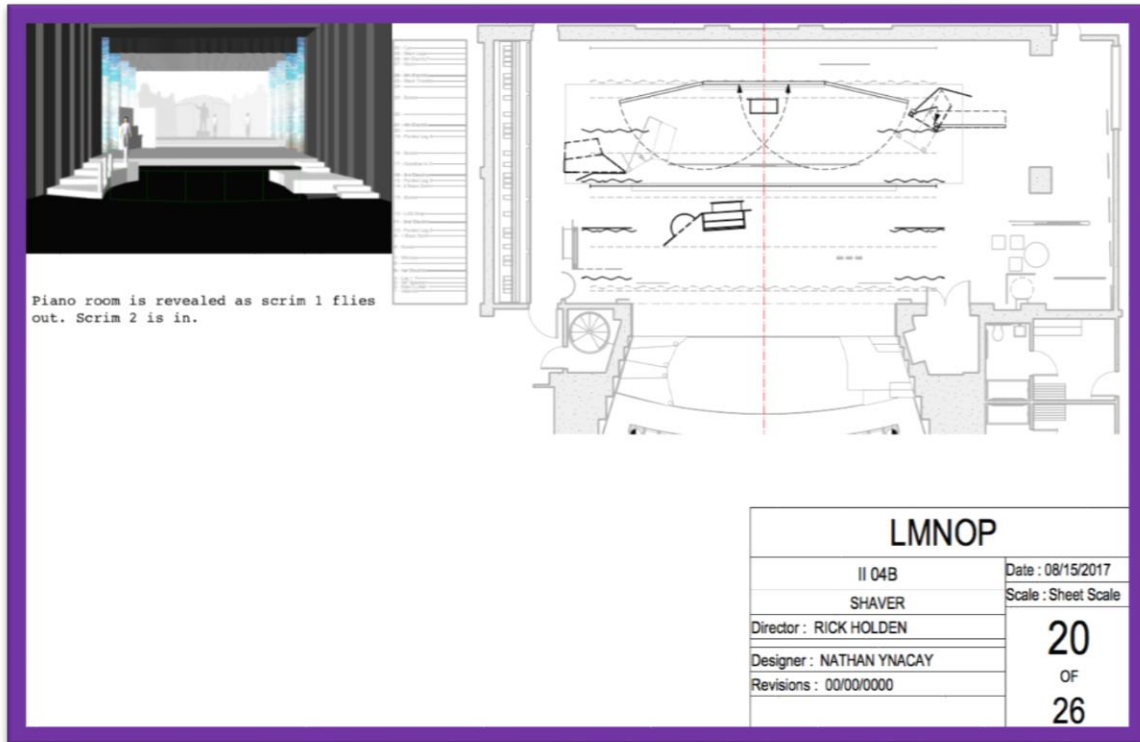


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Director : RICK HOLDEN	<div style="font-size: 2em; font-weight: bold;">17</div> <div style="font-size: 0.8em;">OF</div> <div style="font-size: 2em; font-weight: bold;">26</div>
Designer : NATHAN YNACAY	
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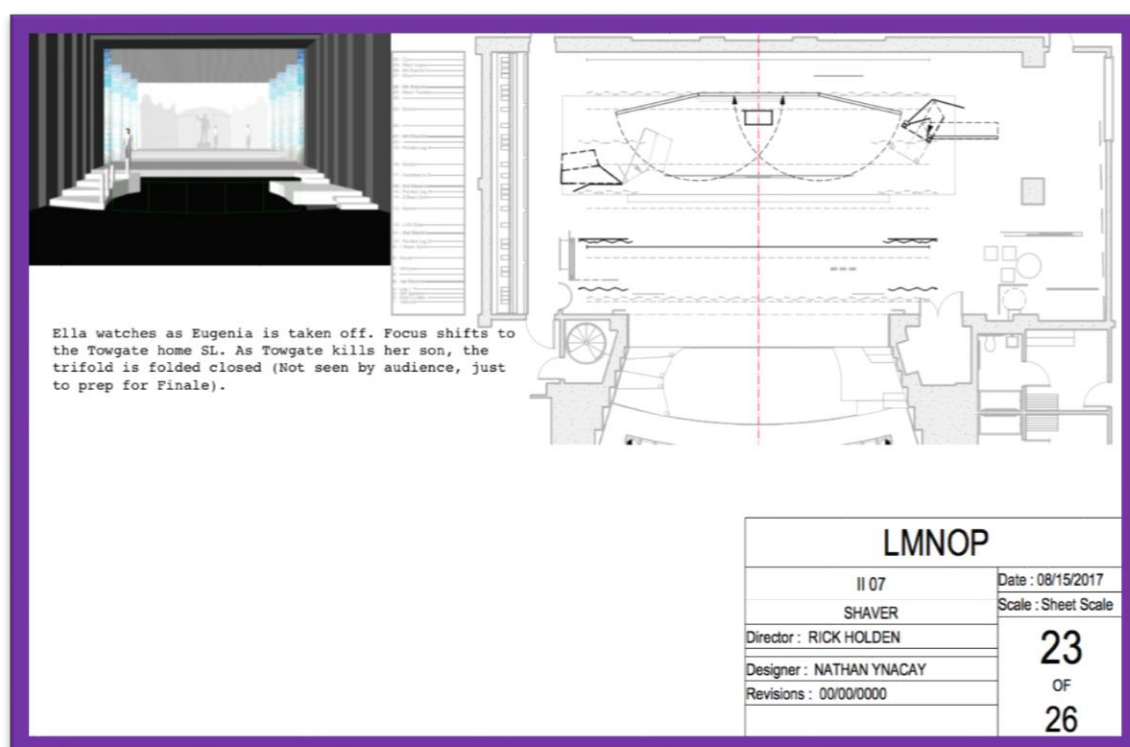
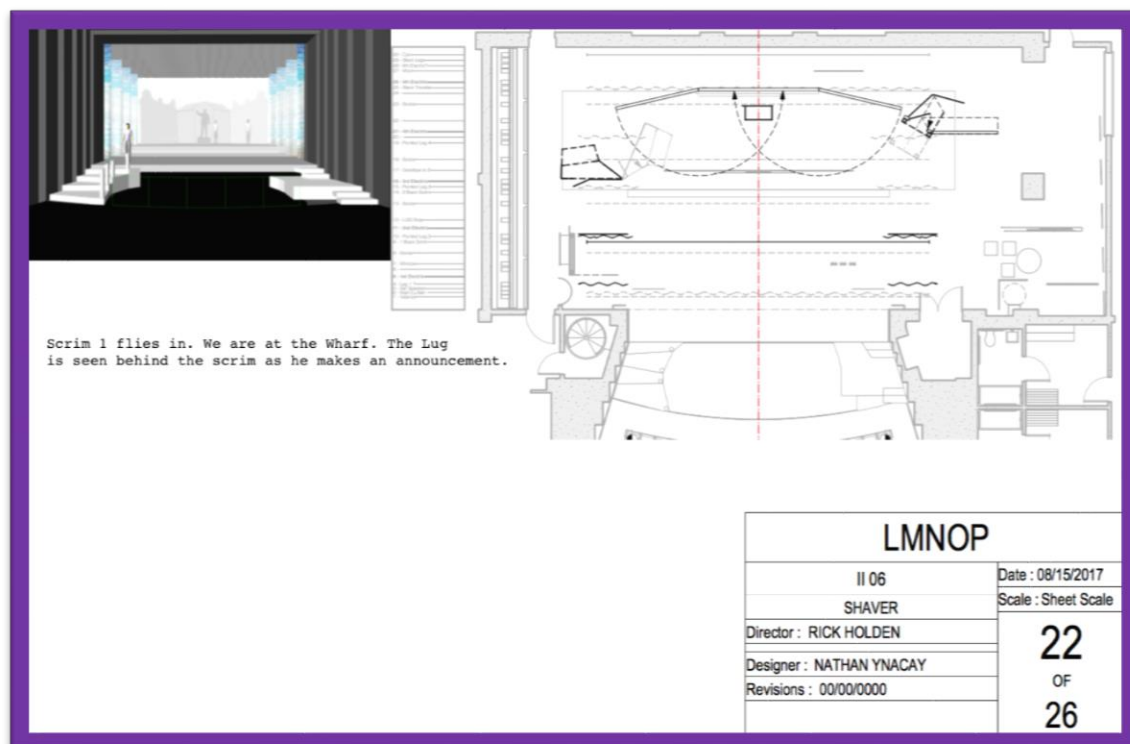
(Fig. cont.)



(Fig. cont.)

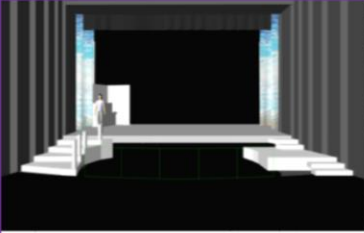


(Fig. cont.)

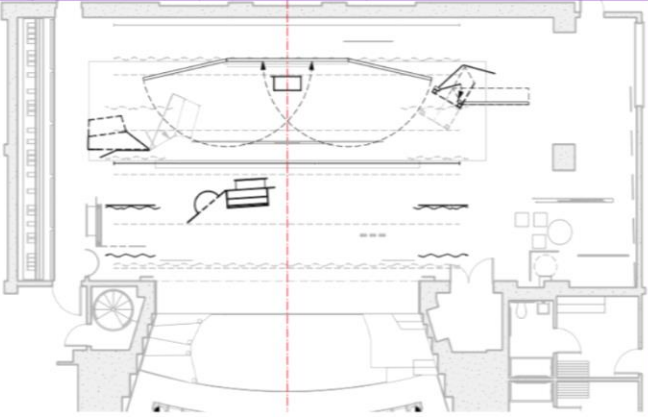


(Fig. cont.)

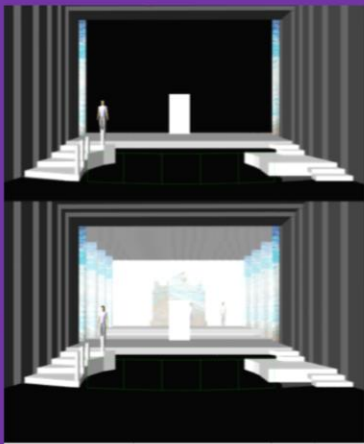


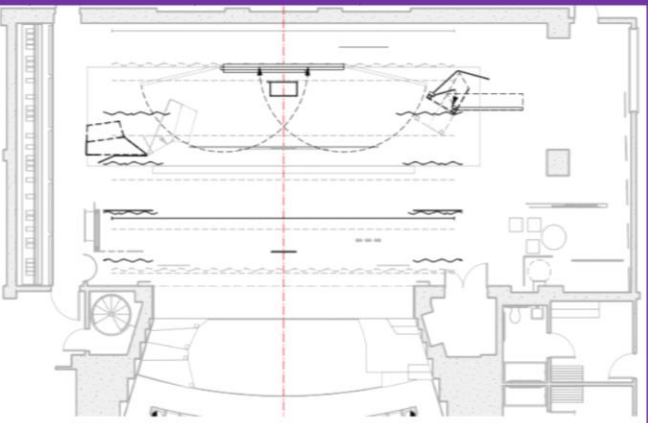


SORRY THIS PAGE IS A MISTAKE  
DISREGARD!!!!



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The single door of Ella is center stage. Scrim 1 is in.  
As the scene continues we see ghostly figures of her parents behind the scrim as they sing to her. The town is closed completely. Otto helps her create the new pangram and the Nollopeans return to the island and re build it to its former glory, returning the illustrations taken by LUGS.

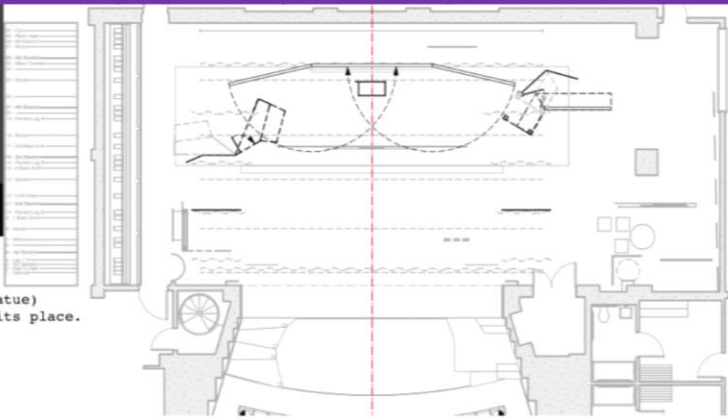
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II 08	Date : 08/15/2017
SHAVER	Scale : Sheet Scale
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(Fig. cont.)





The town in its finale glory (sans statue)  
 A replacement fountain is created in its place.  
 Curtain closes. End off show.



## LMNOP

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a.)

**B.11.a.** Preliminary sketch of Nollopian symbol for base of statue, curtain, and flag. Marker; **b.** Nollopian symbol completed in Photoshop; **c.** Bastardized Nollopian symbol of the LUGs completed in Photoshop.  
(Fig. cont.)



b.)



c.)

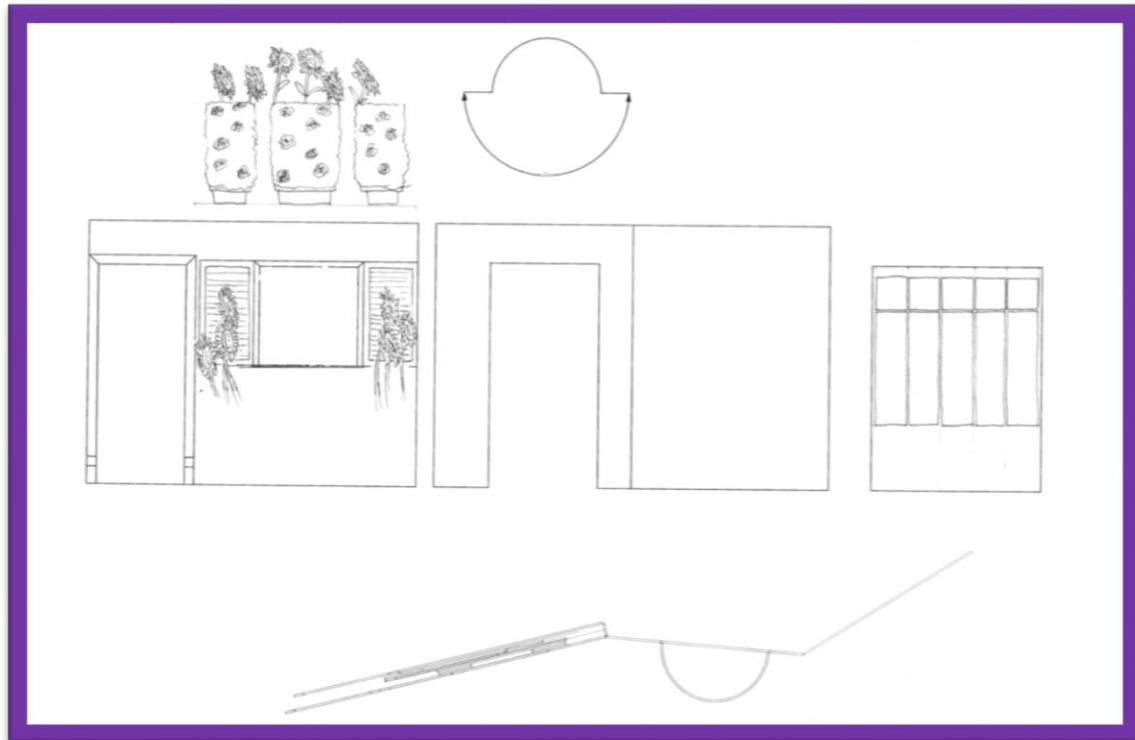


a.)

**B.12.a.** *Partners* is a 1993 copper statue by Blaine Gibson. Photo by Sonja; **b.** Sketch of Nollopian symbol.  
(Fig. cont.)

b.)

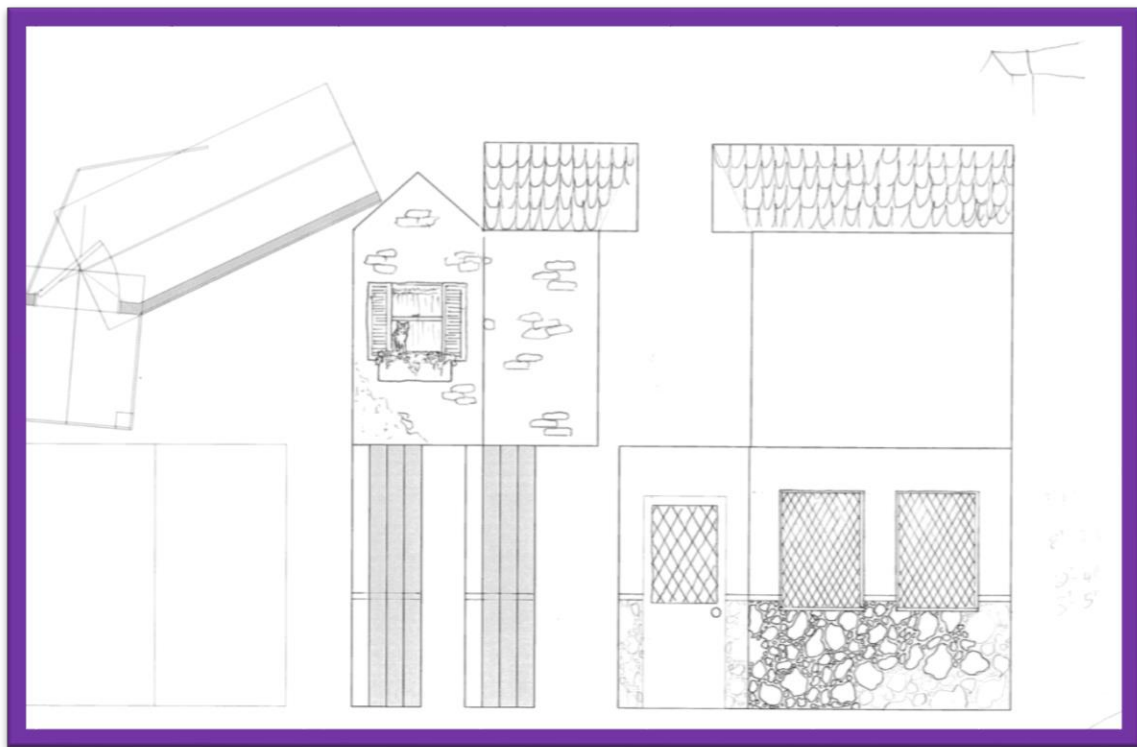




**B.13.a.** Pencil drawing on Vectorworks elevation of Minnow Pea Exterior; **b.** Pencil drawing on Vectorworks elevation of Piano Room and Choir box; **c.** Pencil drawing on Vectorworks elevation of Fish Monger; **d.** Pencil drawing on Vectorworks elevation of Torm and Miniature Trifold.  
(Fig. cont.)

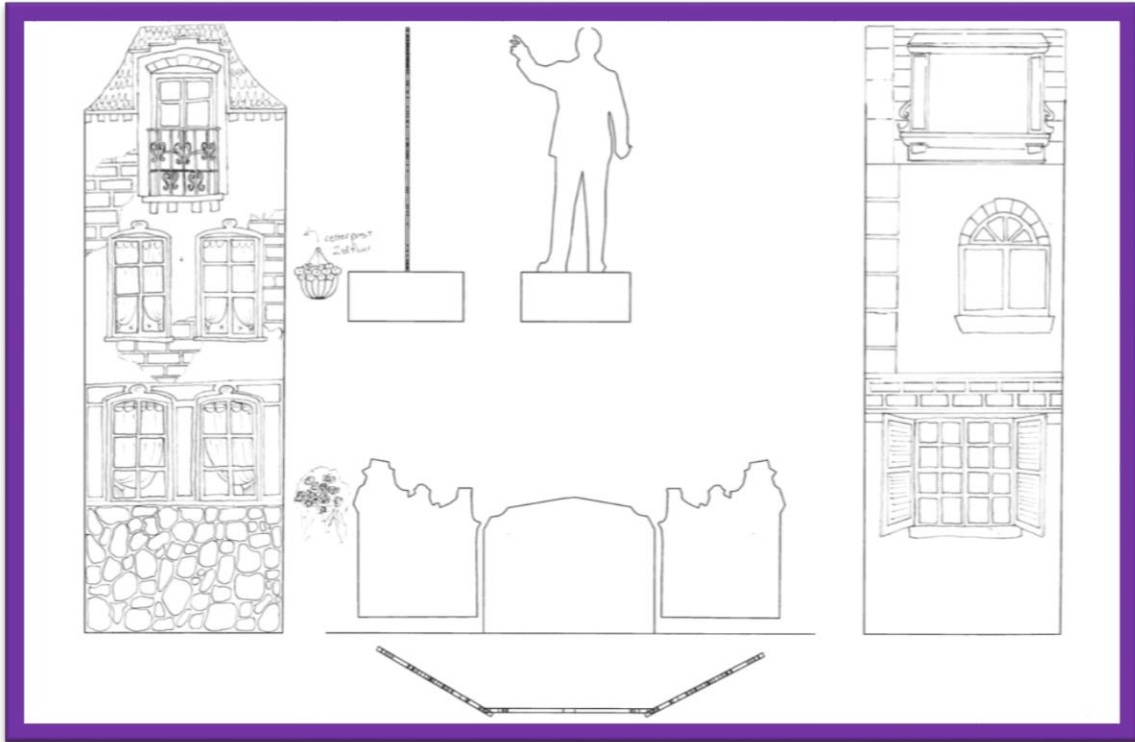


b.)



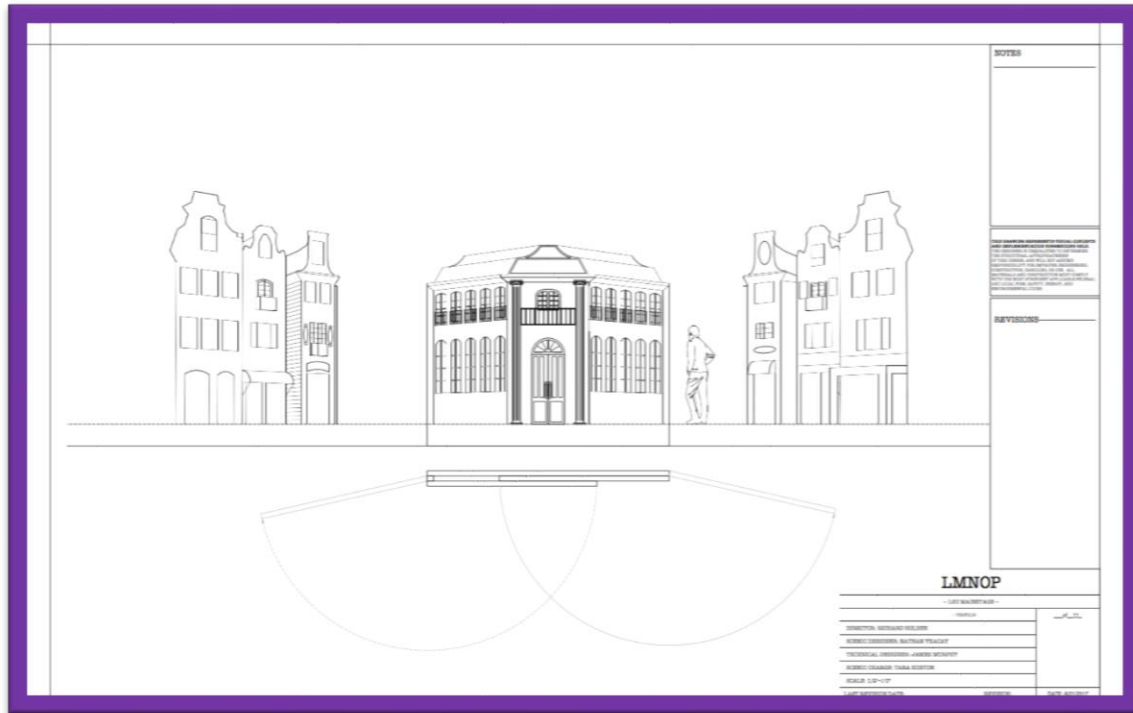
c.)

(Fig. cont.)



d.)



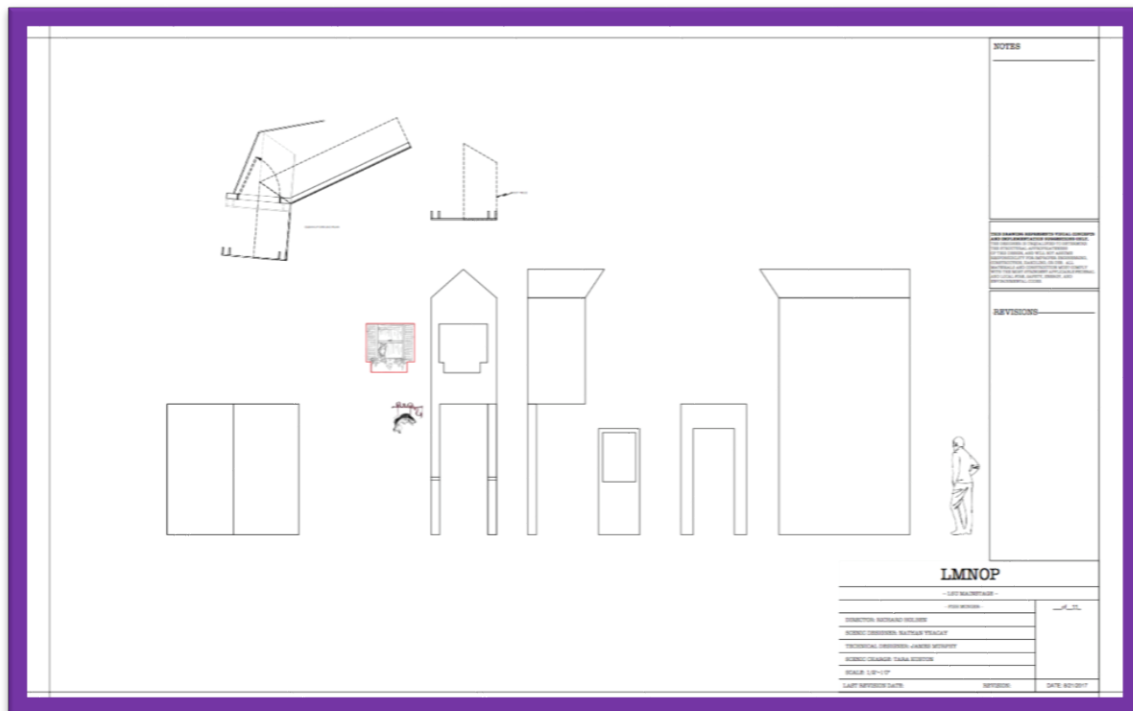


a.)

**B.14.a.** Trifold preliminary elevation; **b.** Sweets shop preliminary elevation; **c.** Fish Monger preliminary elevation; **d.** Minnow Pea Kitchen preliminary elevation; **e.** Exterior Minnow Pea unit preliminary elevation; **f.** Choir Box and Piano Room preliminary elevation; **g.** Church Window elevation; **h.** Kitchen stencil; **i.** Statue elevation.  
(Fig. cont.)

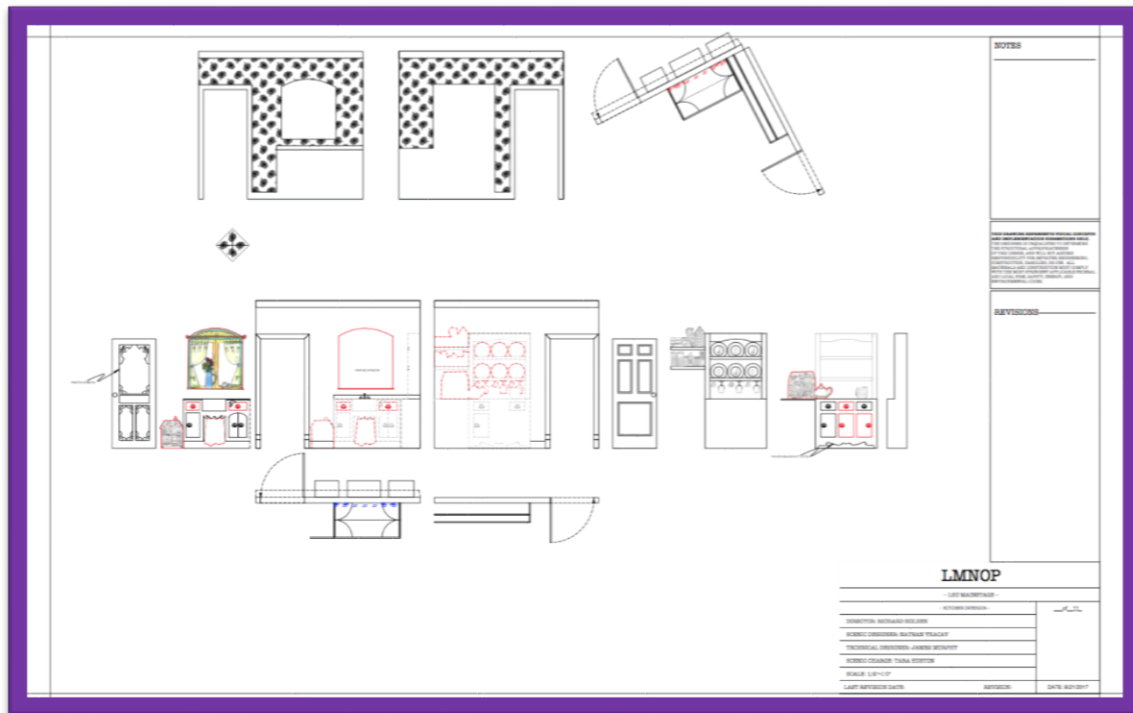


b.)

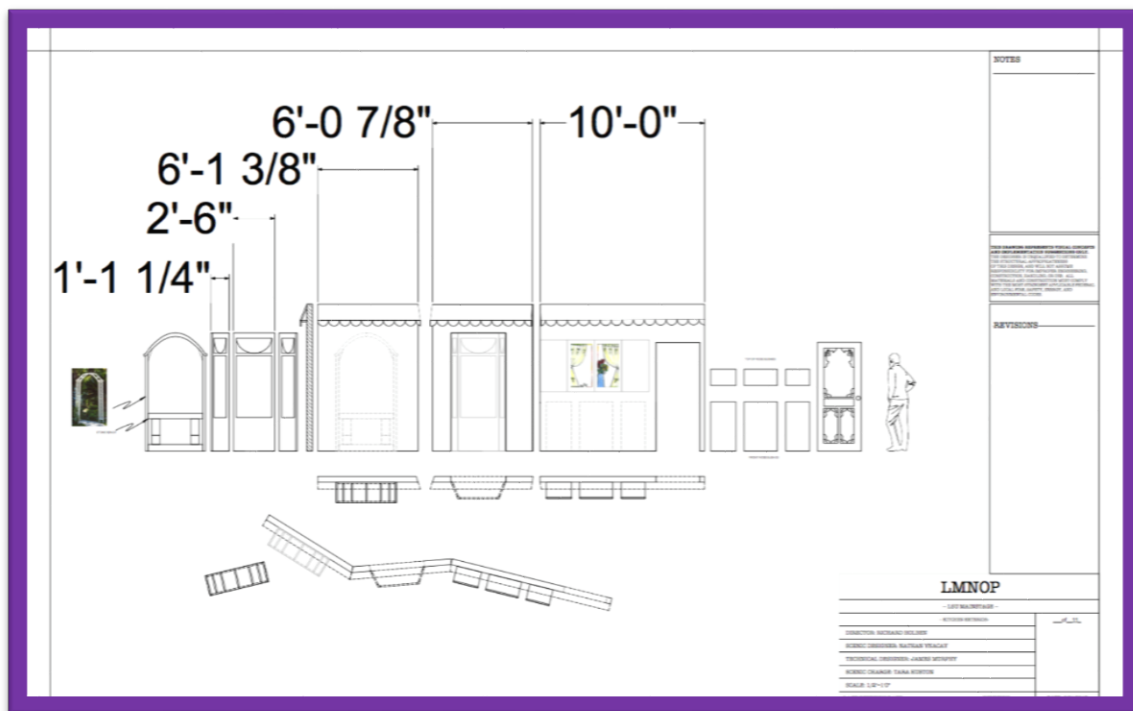


c.)

(Fig. cont.)

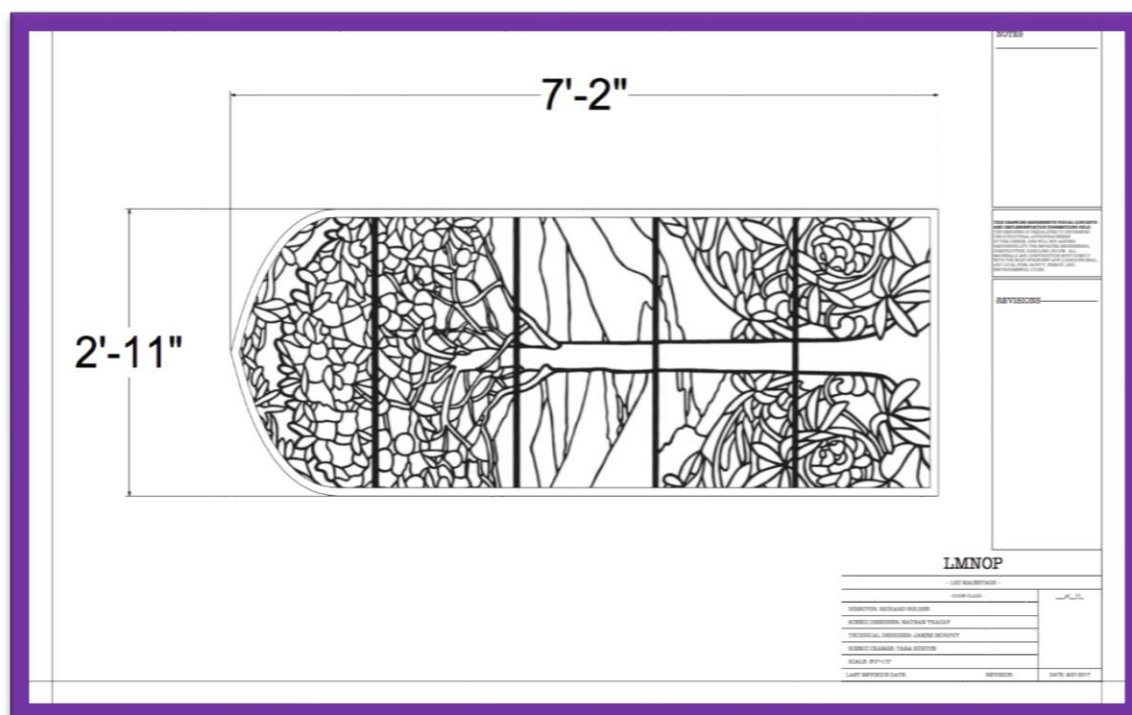
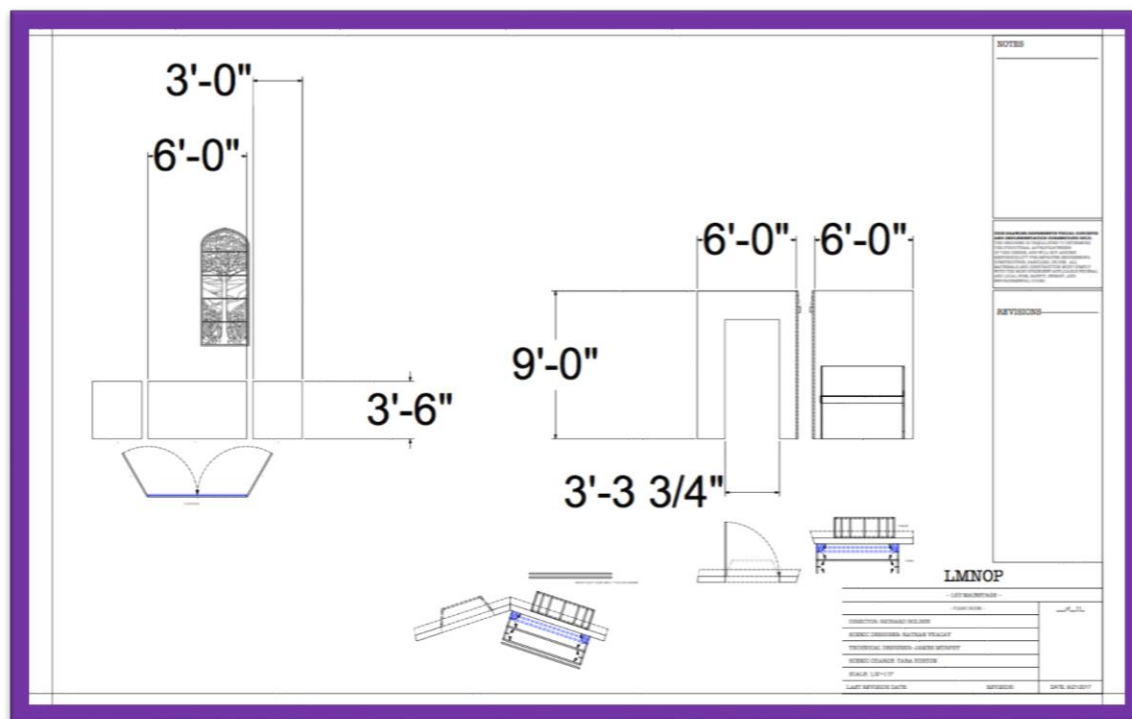


d.)

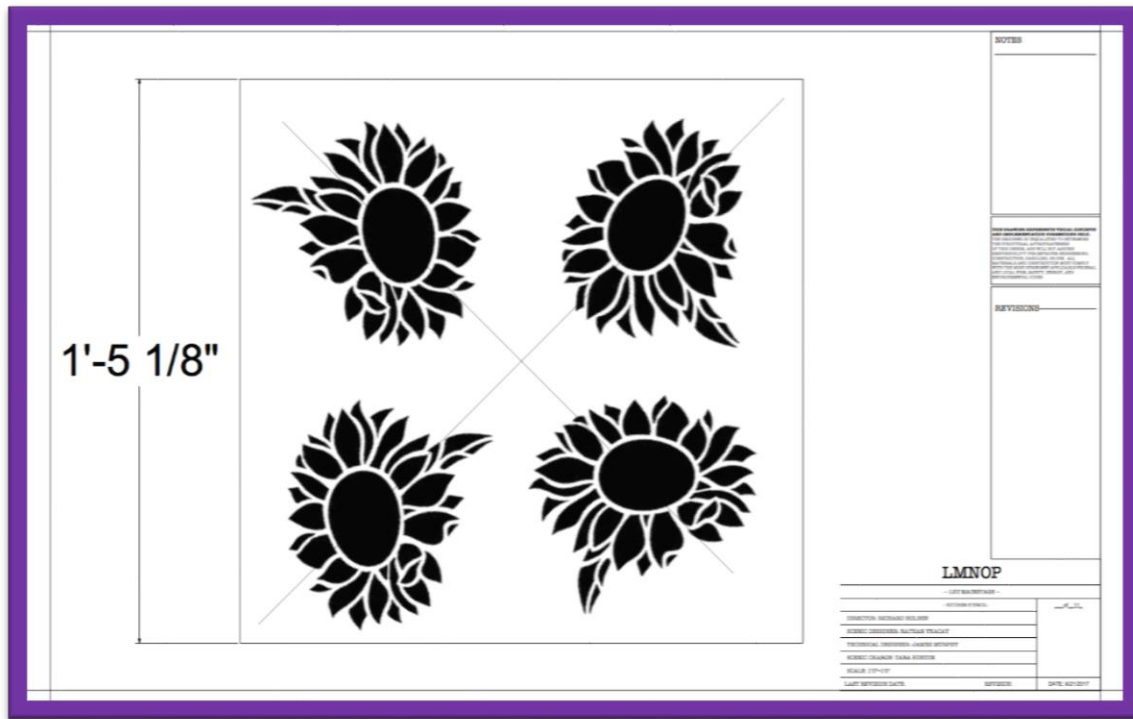


e.)

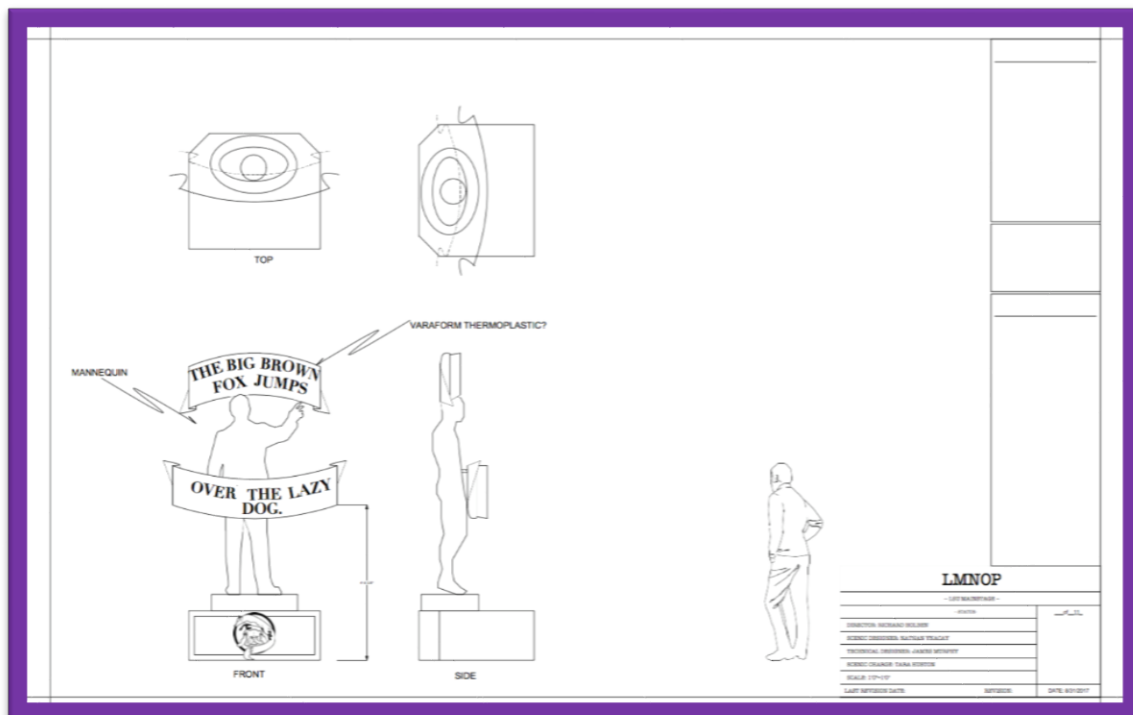
(Fig. cont.)



(Fig. cont.)



h.)



i.)



a.)

**B.15.a.** Kitchen, Sweets Shop, and Fish Monger half-inch scale white card model; **b.** Kitchen; **c.** Sweets Shop; **d.** Fish Monger.



b.)

(Fig. cont.)



c.)

(Fig. cont.)





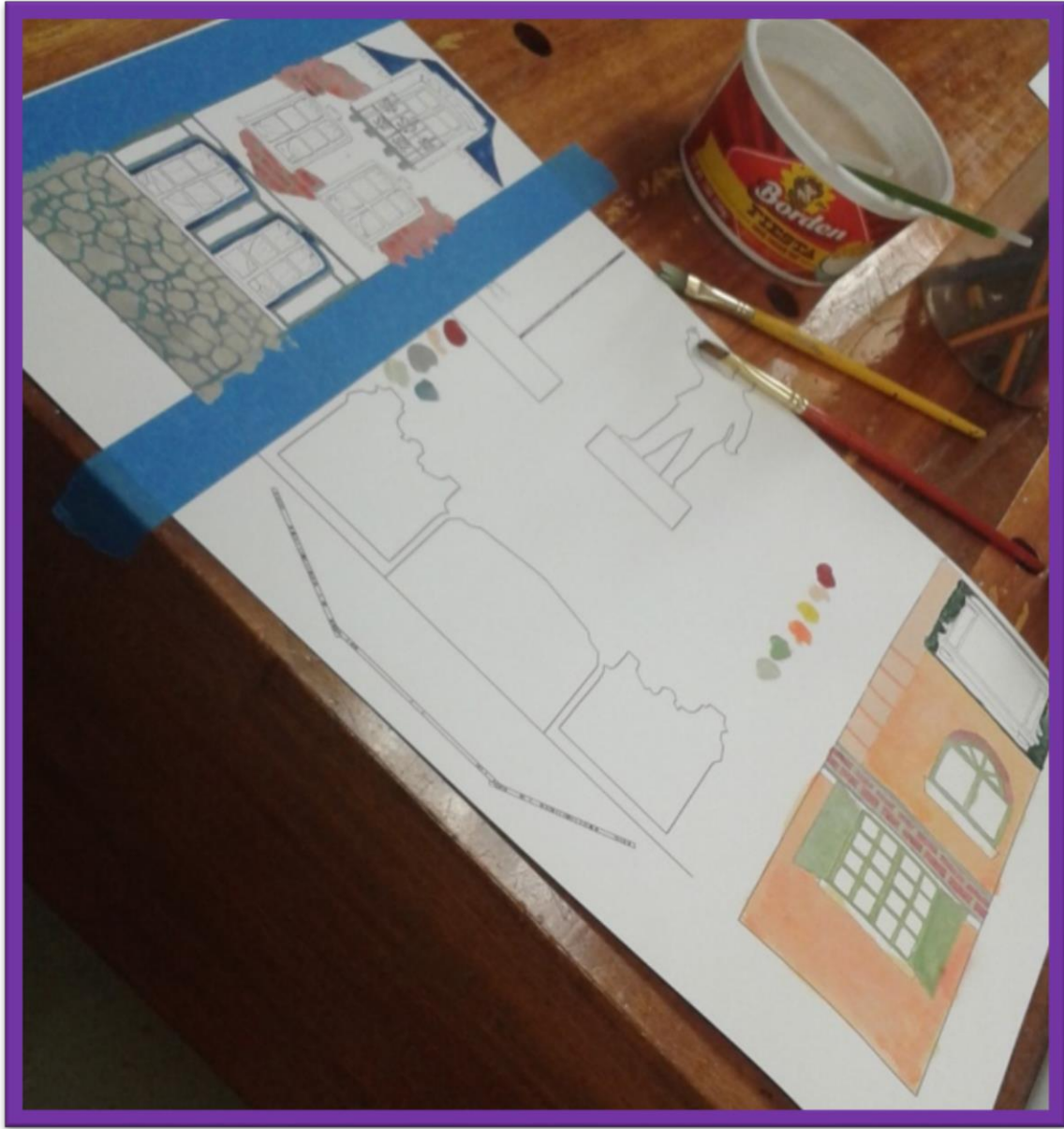
d.)



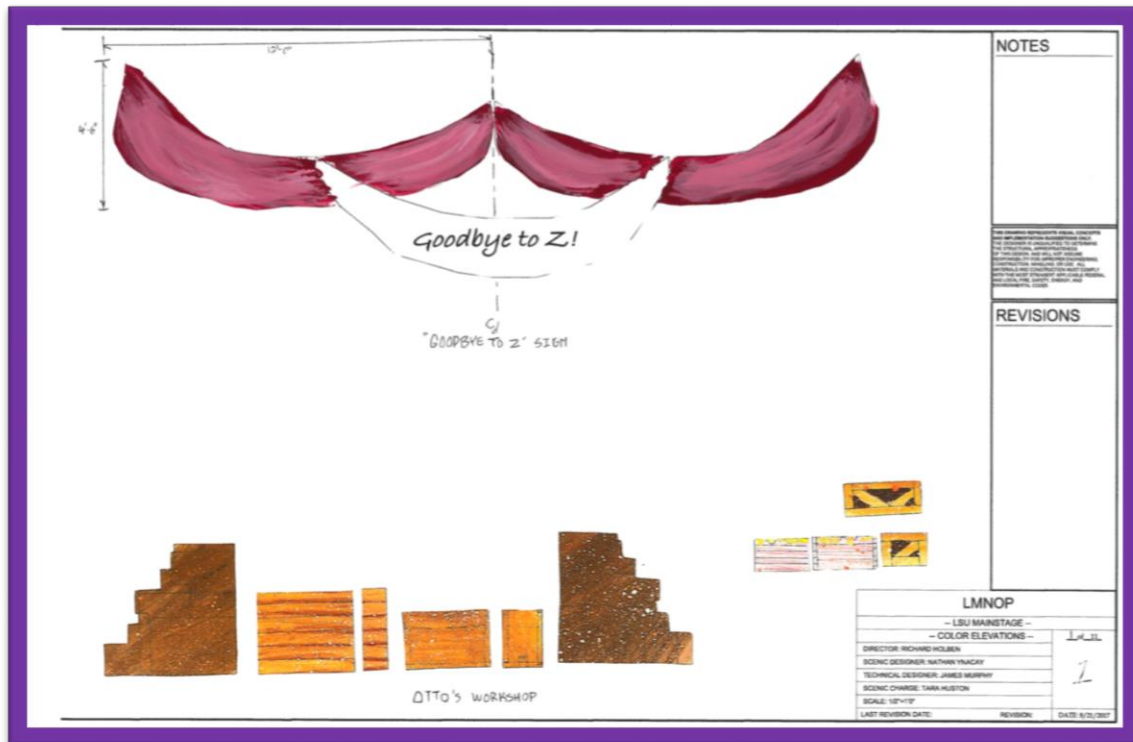


**a.)**

**B.16.a.** Lining elevations with Micron pen; **b.** Painting elevations using acrylic paints and color pencils.  
(Fig. cont.)



b.)



a.)

**B.17.a.** Color Elevations Goodbye to Z and Otto's Workshop; **b.** Trifold Doors; **c.** Exterior Minnow Pea; **d.** Torm walls; **e.** Trifold Center; **f.** Sweets Shop; **g.** Fish Monger; **h.** Piano Room; **i.** Kitchen; **j.** Floor of Towgate Platform and Docks; **k.** Doors; **l.** Speakers; **m.** Stage Left floor; **n.** Ocean Legs.  
(Fig. cont.)



b.)



c.)

(Fig. cont.)





d.)



e.)

(Fig. cont.)

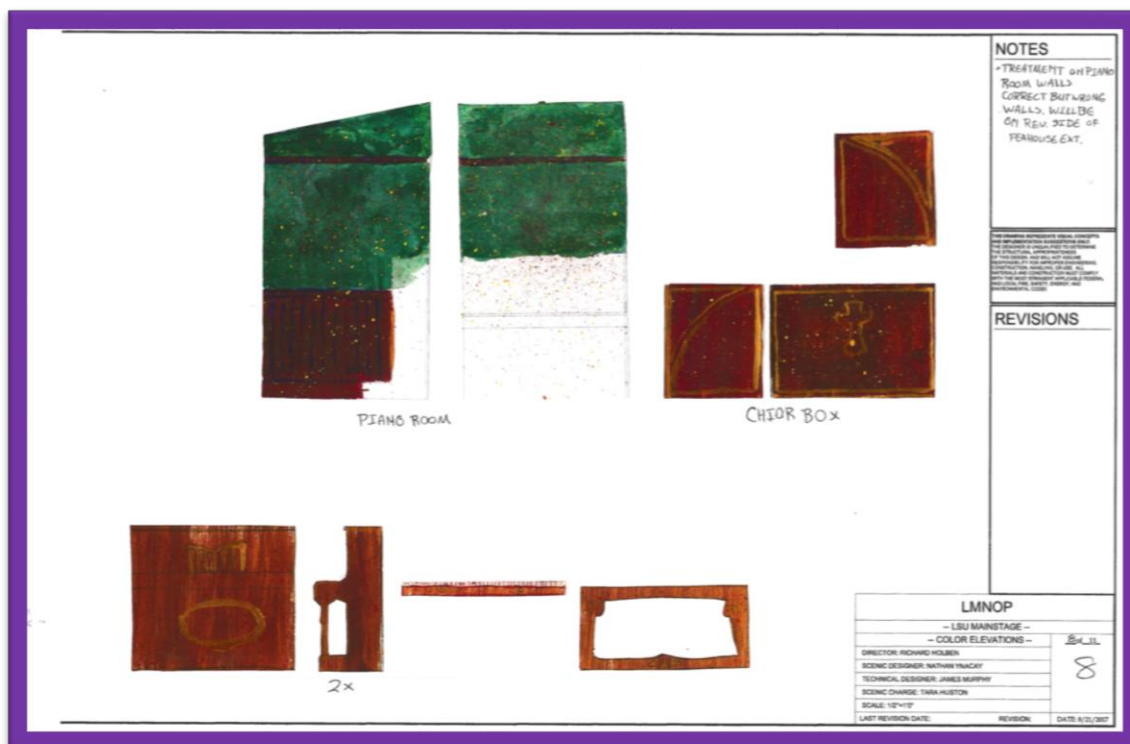


f.)



g.)

(Fig. cont.)



h.)



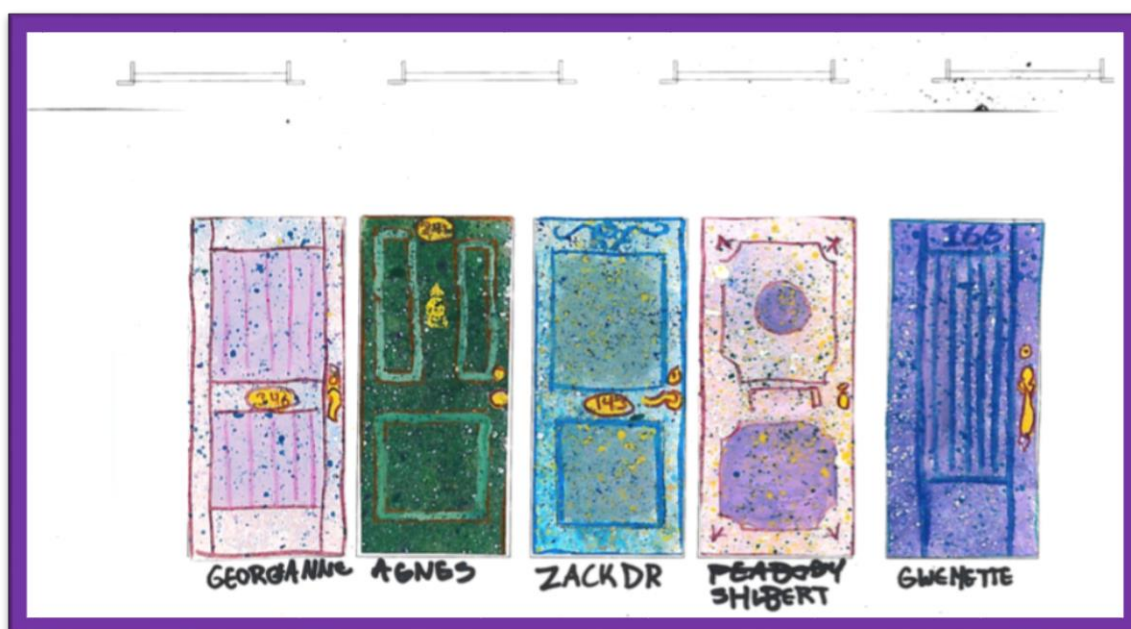
i.)

(Fig. cont.)





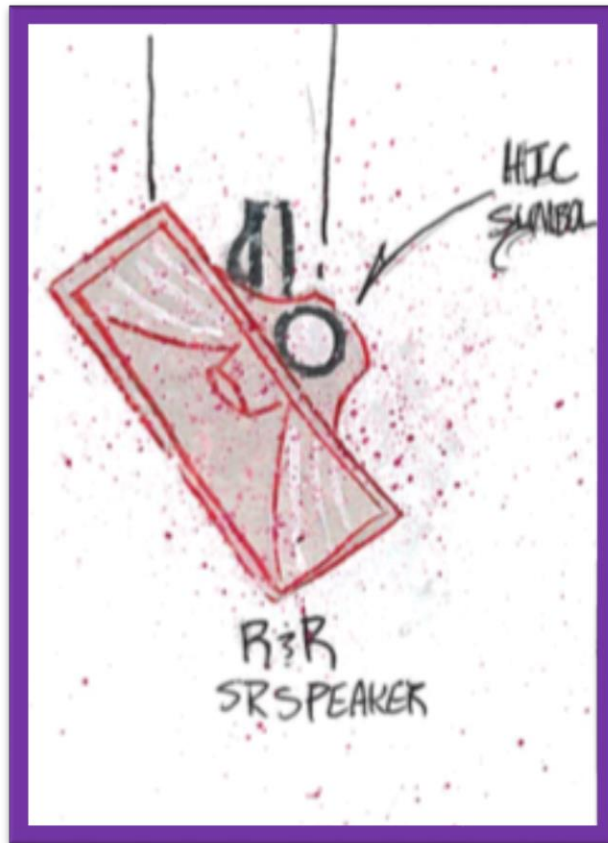
j.)



k.)

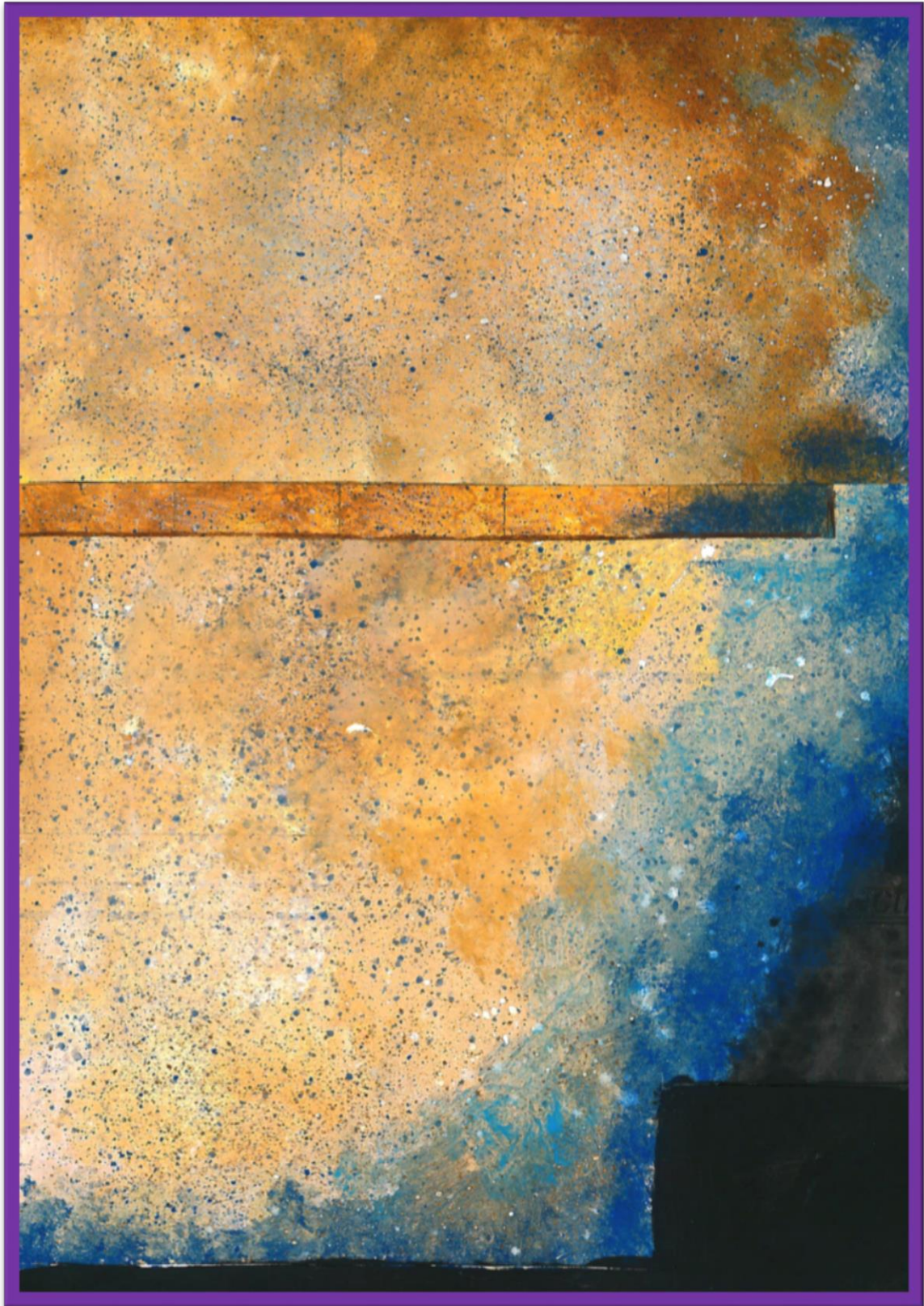
(Fig. cont.)





1.)

(Fig. cont.)



m.)

(Fig. cont.)

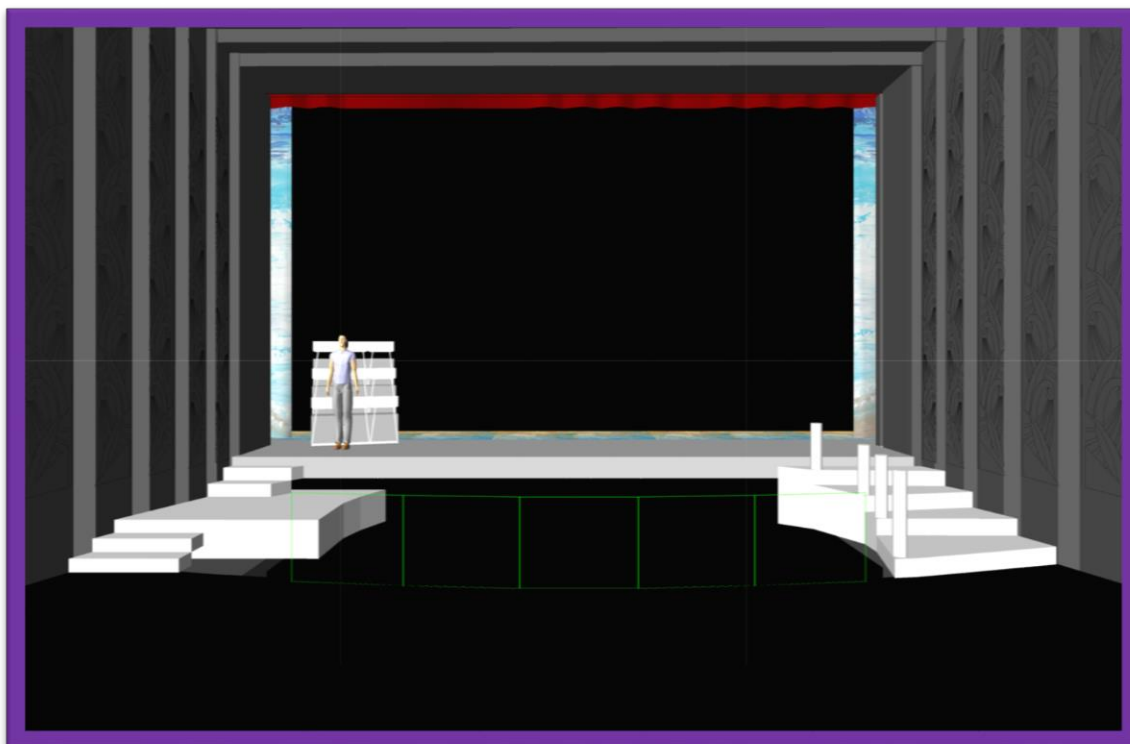




n.)



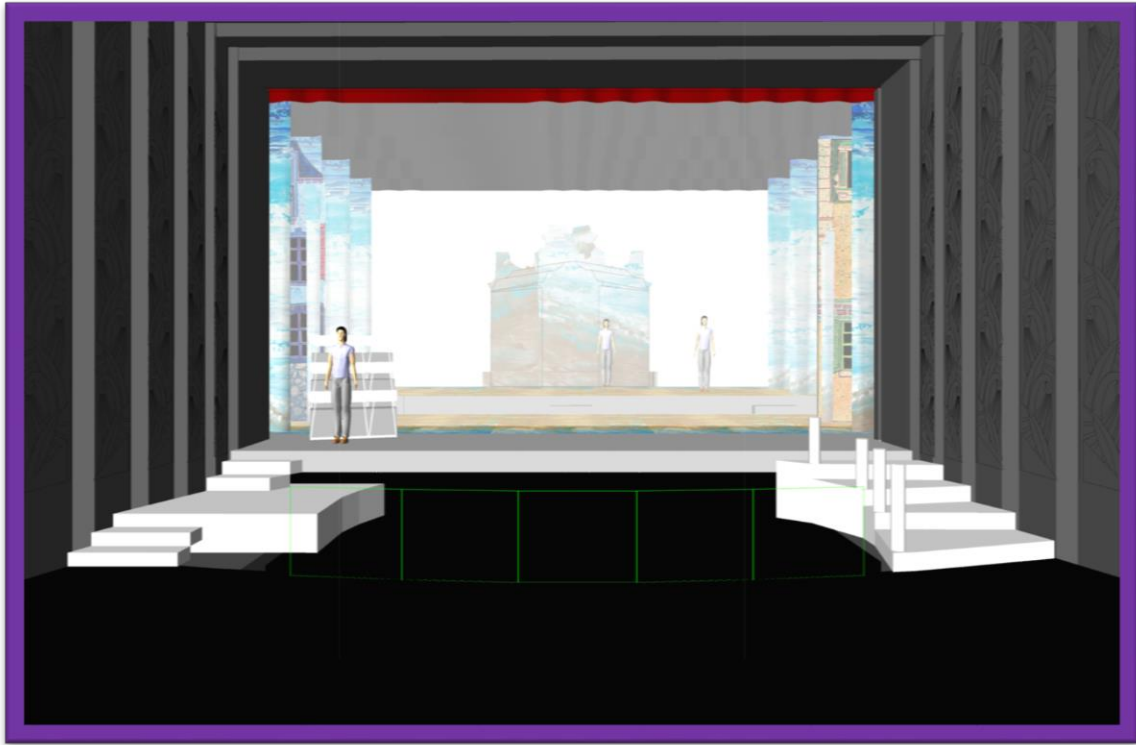
**Figure B.18.** Full-scale example/ masking wall in scene shop.



**a.**

**Figure B.19.a.** School Room of reversed set; **b.** Closed Town of reversed set; **c.** Opened Town of reversed set; **d.** Town of reversed set; **e.** Kitchen of reversed set; **f.** Exterior Minnow Pea of reversed set; **g.** Doors of reversed set; **h.** Goodbye to Z of reversed set; **i.** Town with Speakers of reversed set; **j.** Town with Moon of reversed set; **k.** Town with Flag of reversed set; **l.** H.I.C. of reversed set; **m.** Piano Room of reversed set.  
(Fig. cont.)



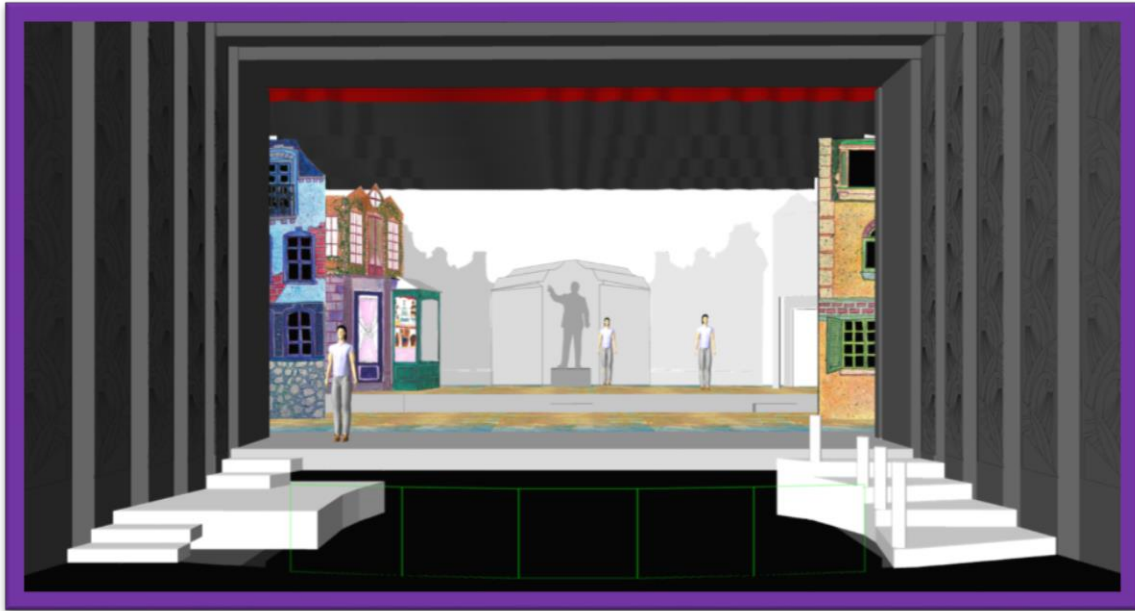


b.

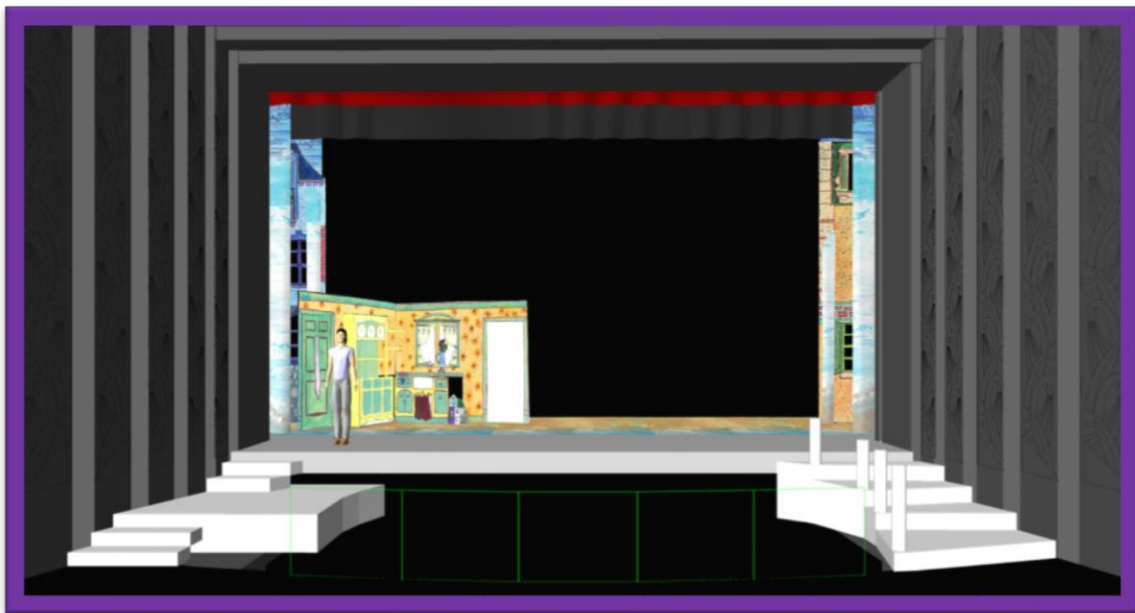


c.

(Fig. cont.)



d.

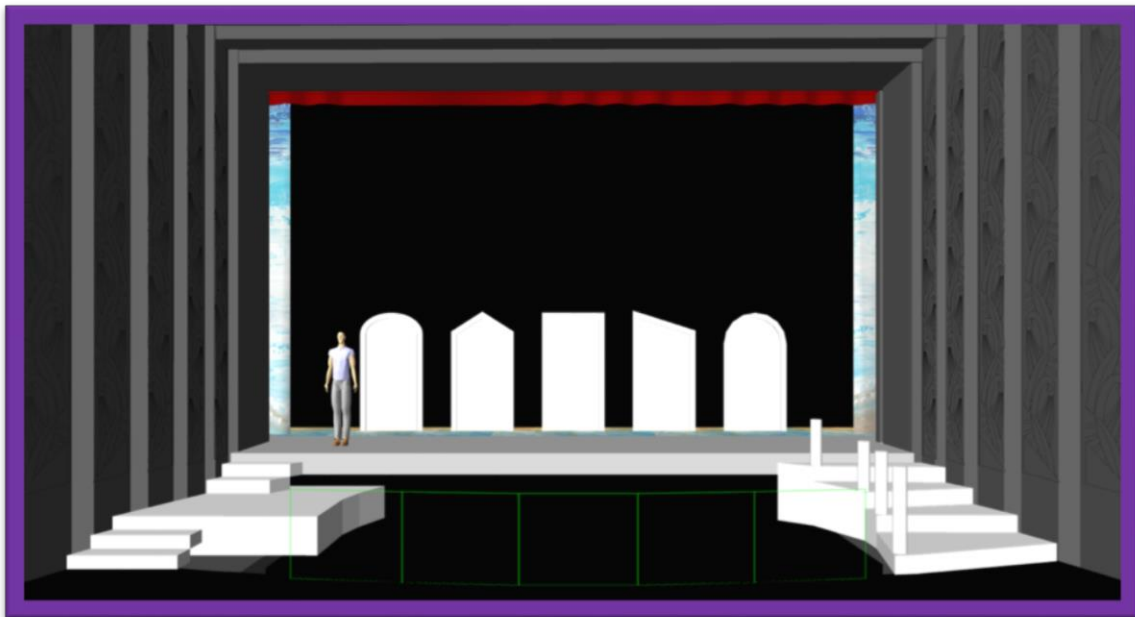


e.

(Fig. cont.)



f.



g.

(Fig. cont.)



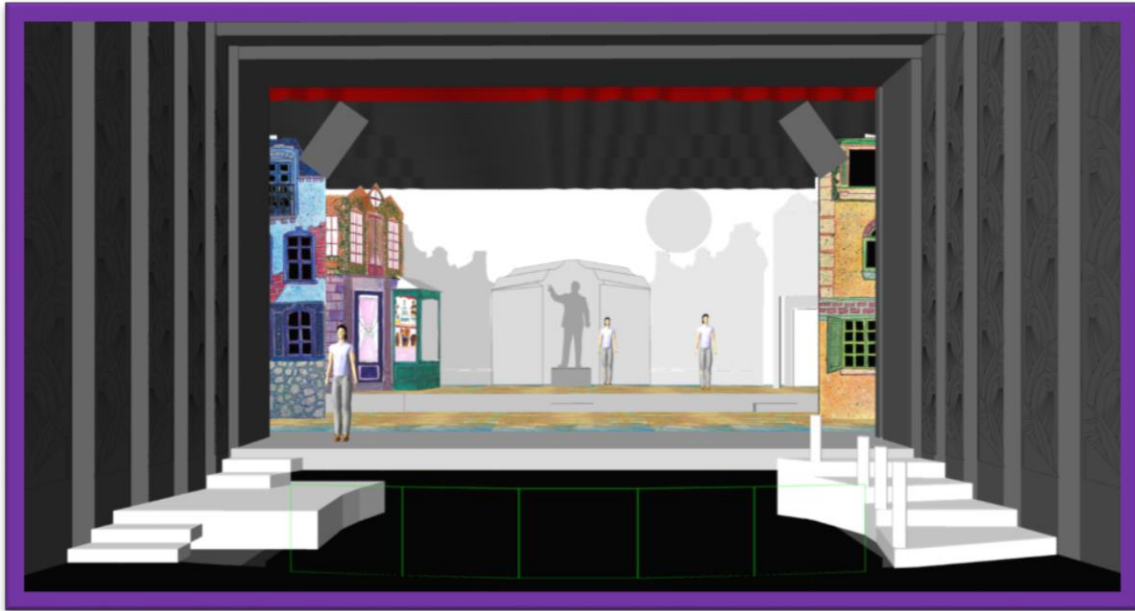


h.

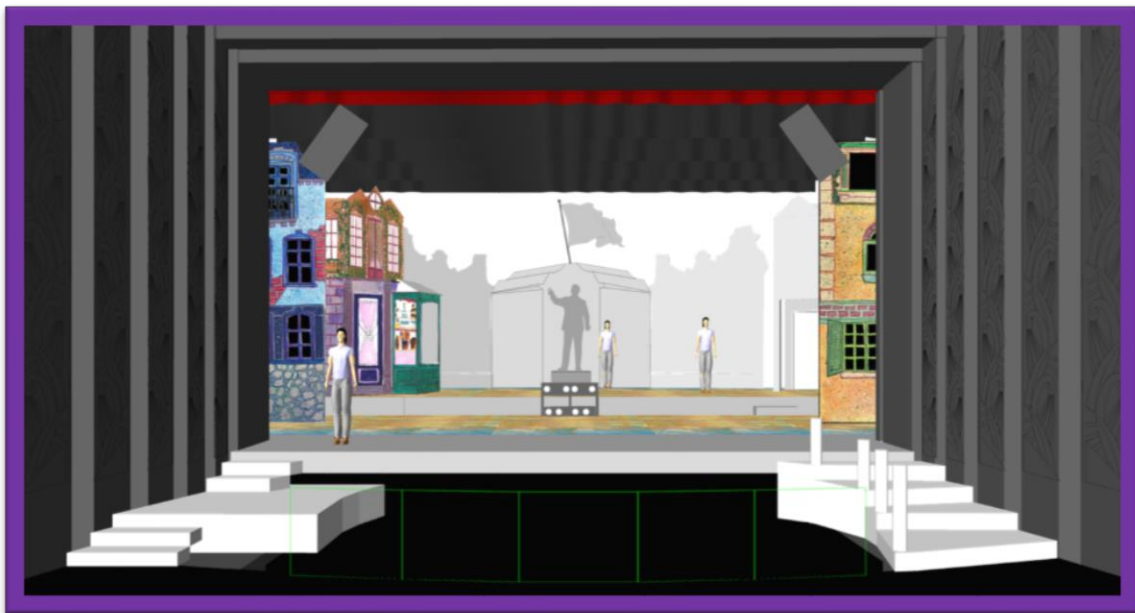


i.

(Fig. cont.)



j.



k.

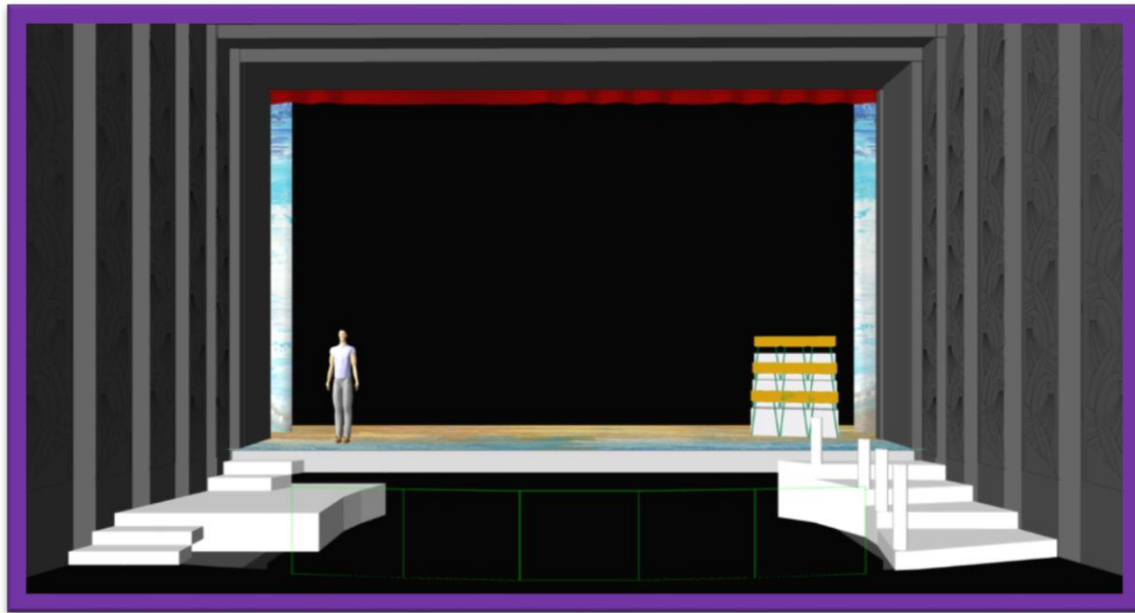
(Fig. cont.)



**l.**



**m.**



**a.)**

**Figure B.20.a.** School Room final rendering; **b.** School Room and closed Town final rendering;  
**c.** School Room with open Town final rendering; **d.** Open Town final rendering;  
**e.** Kitchen final rendering; **f.** Exterior Minnow Pea final rendering; **g.** Doors final rendering;  
**h.** Goodbye to Z final rendering.  
 (Fig. cont.)

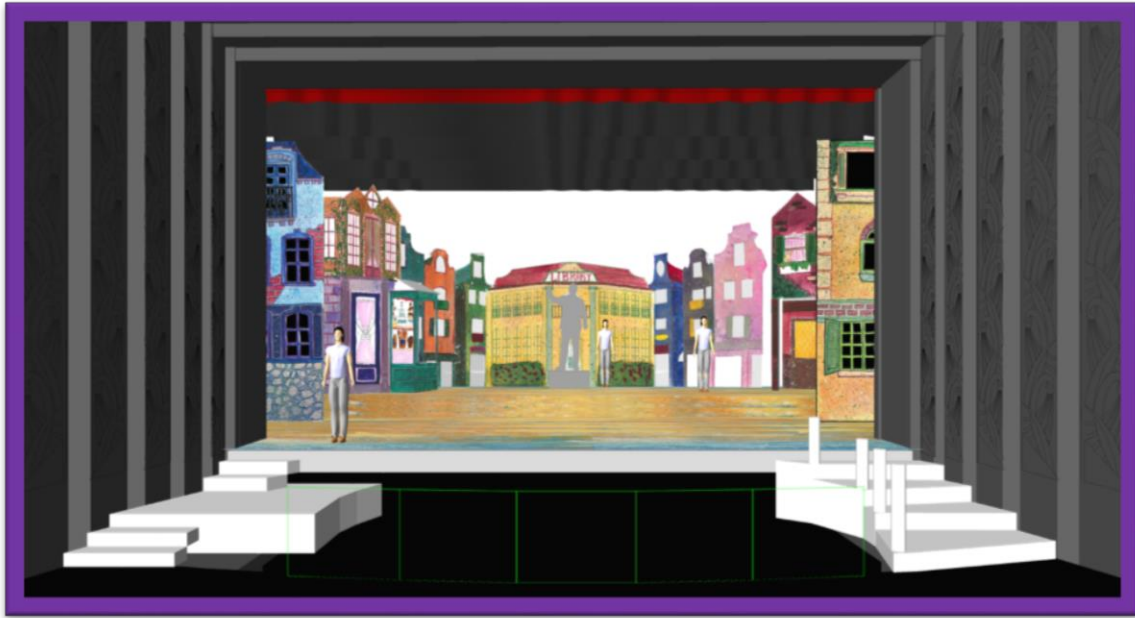


b.)



c.)

(Fig. cont.)



d.)

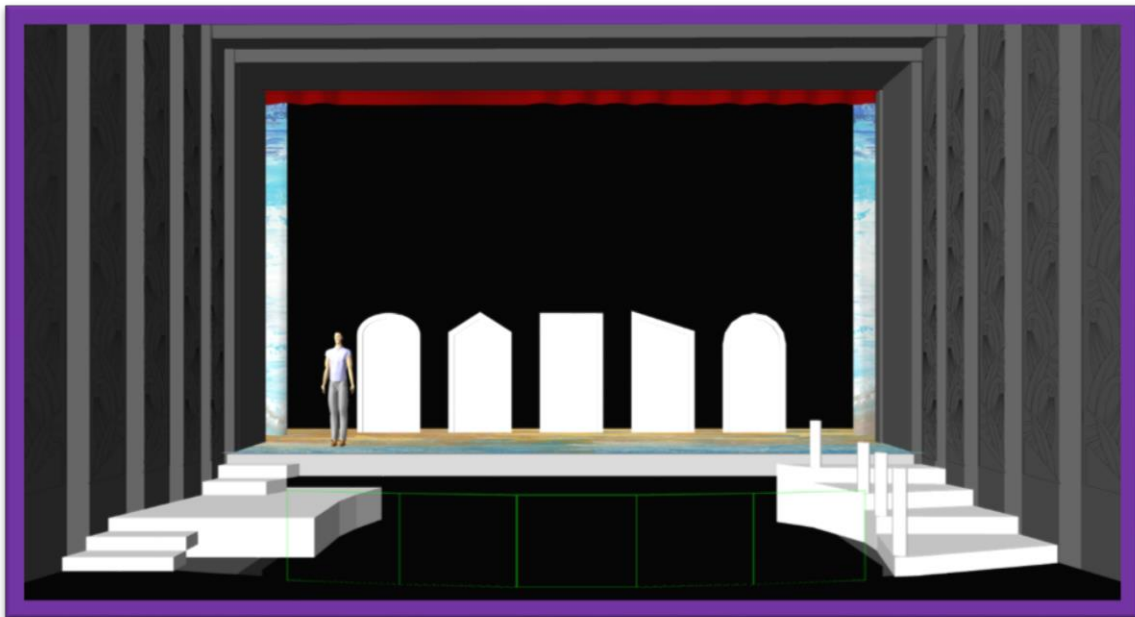


e.)

(Fig. cont.)



f.)



g.)

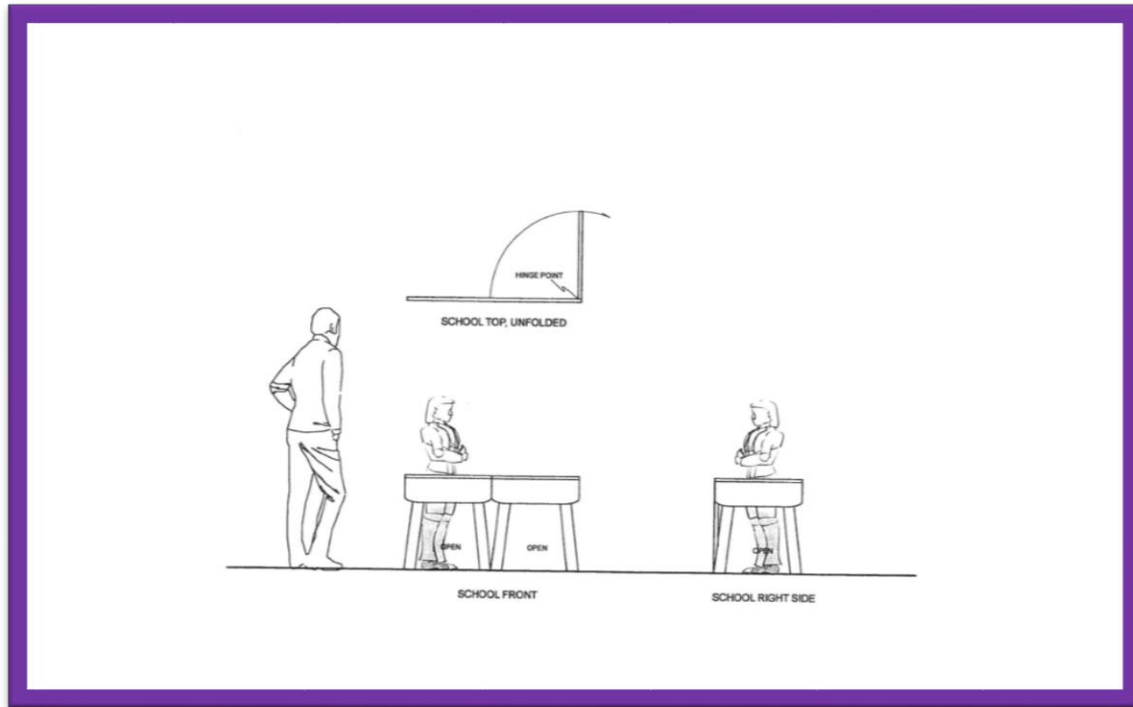
(Fig. cont.)





h.)

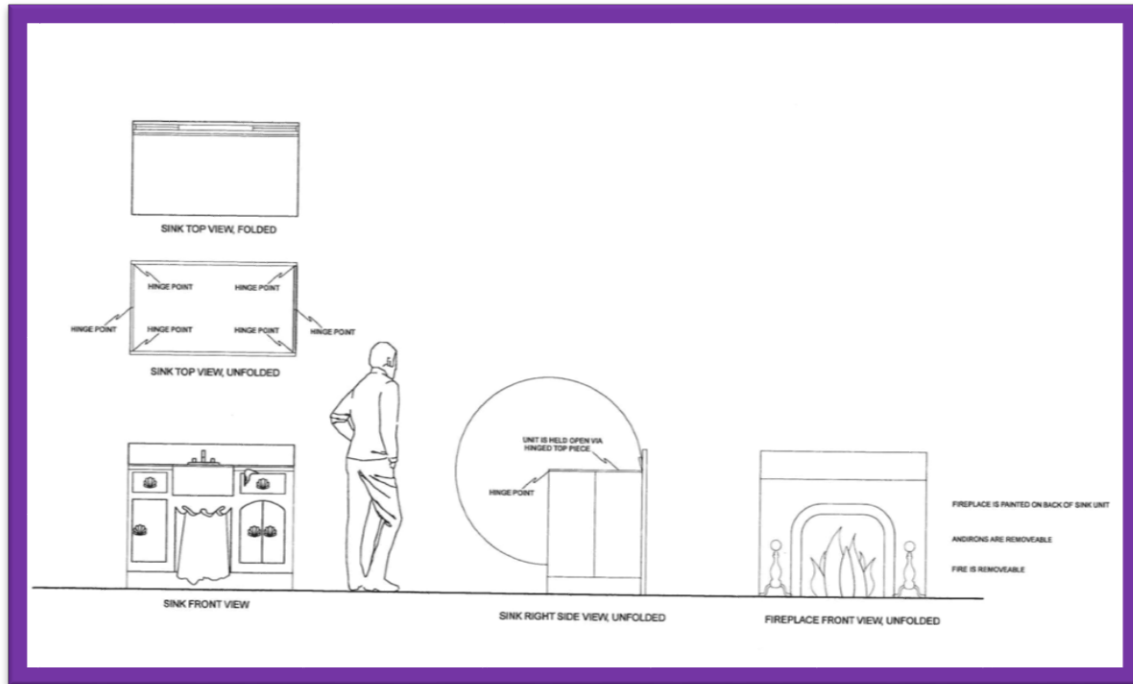




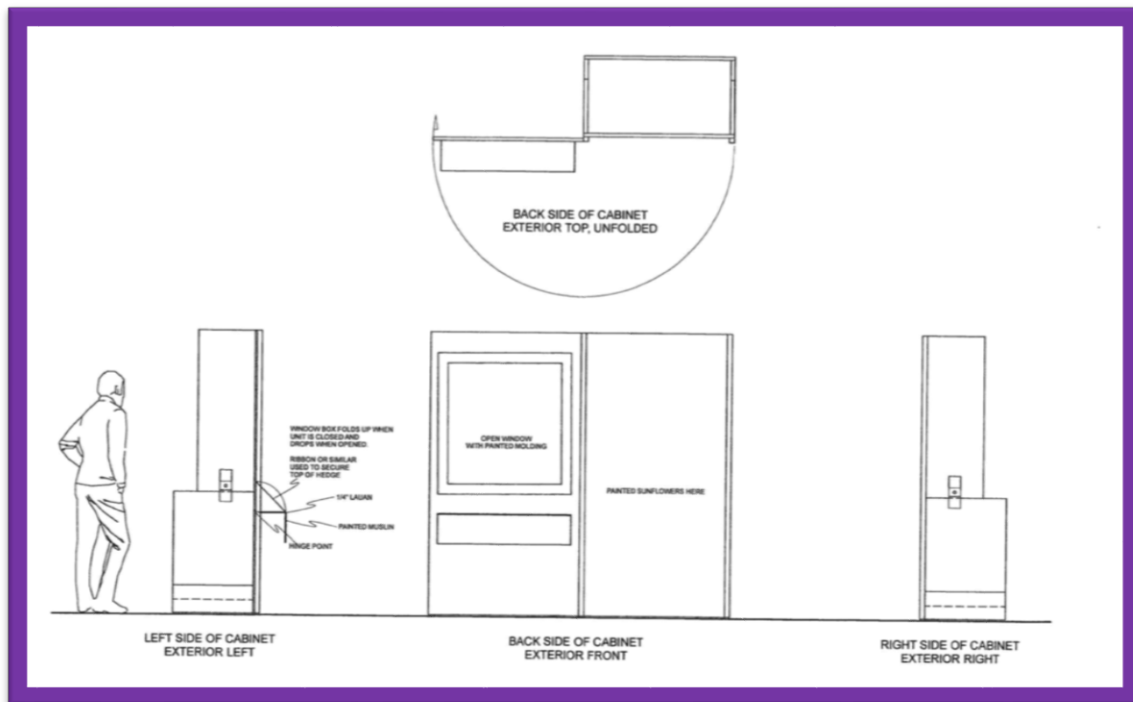
a.)

**Figure B.21.a.** School redraft by Tara A. Houston; **b.** Fireplace/Sink unit redraft by Tara A. Houston; **c.** Exterior Window/Hutch unit redraft by Tara A. Houston; **d.** Hutch/Exterior Window unit redraft by Tara A. Houston; **e.** Ground plan with storage by Tara A. Houston.  
(Fig. cont.)

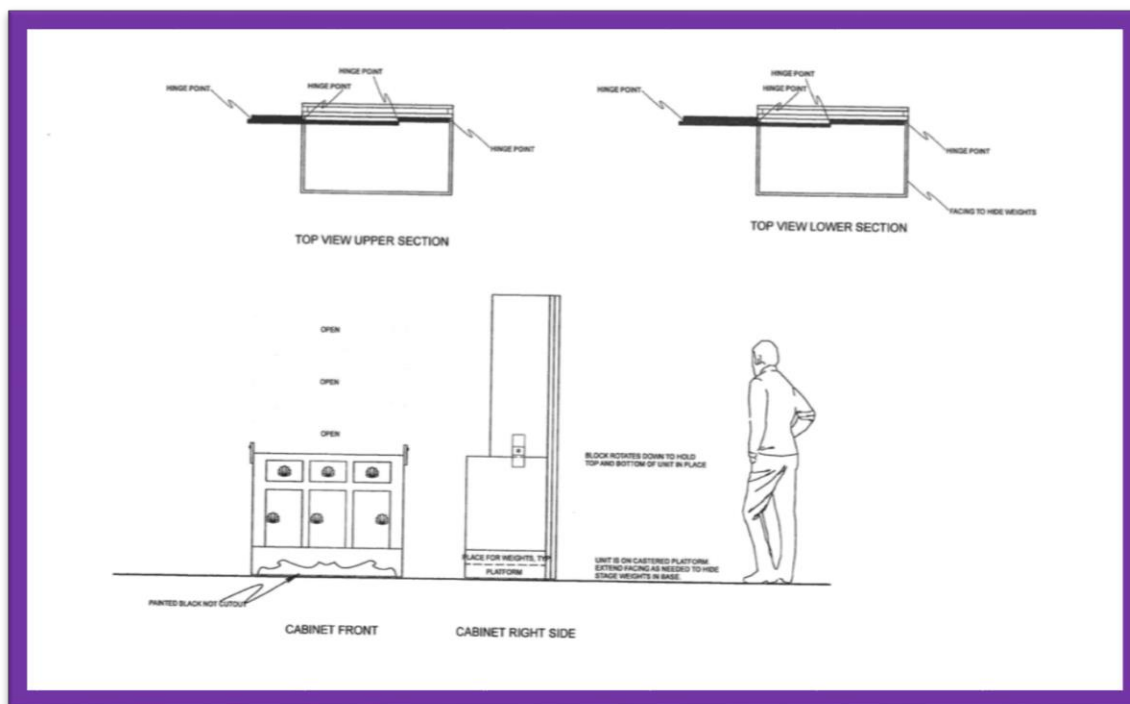
b.)



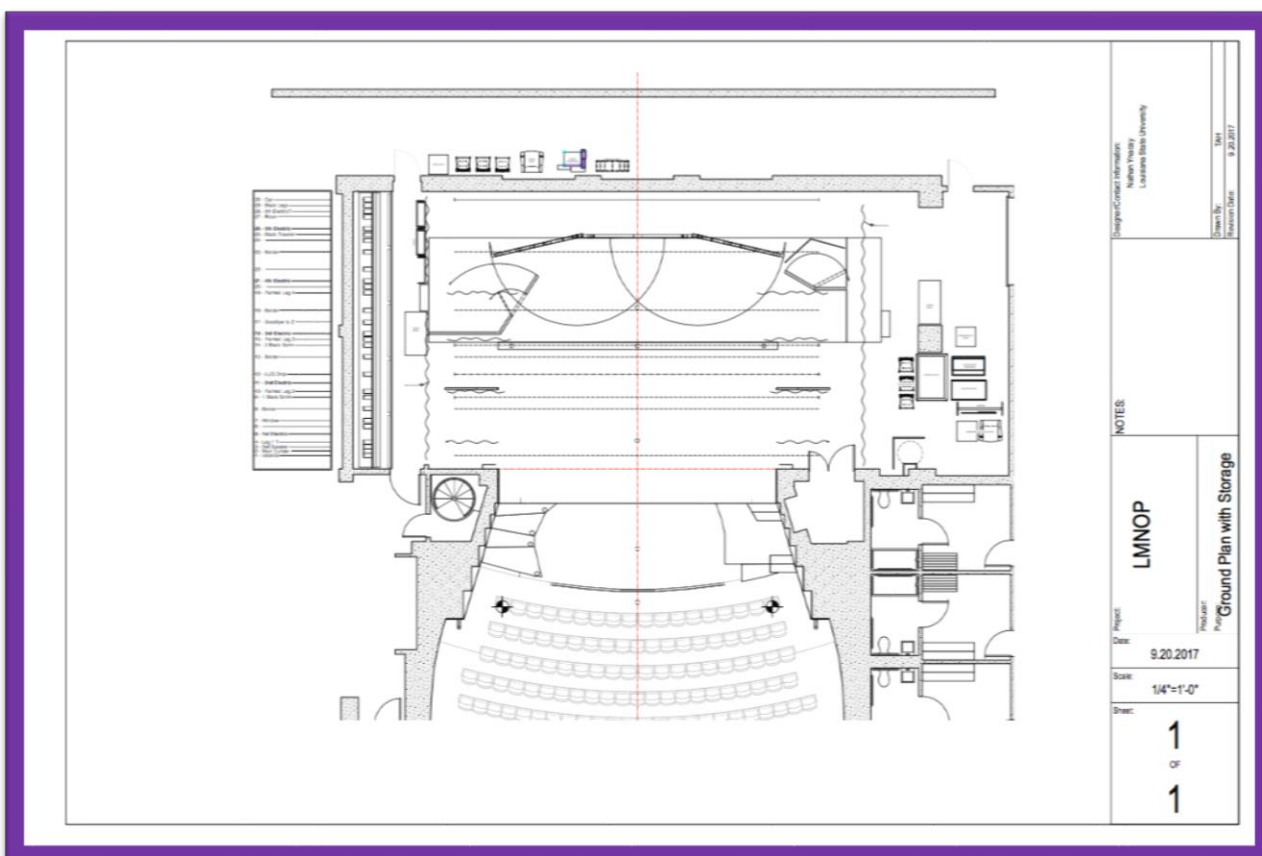
c.)



(Fig. cont.)



d.)



e.)



**Figure B.22.** Process shots for statue constructed by John M. Eddy and Nathan Ynacay.



(Fig. cont.)





a.)

**Figure B.23.a.** Unfolding the kitchen during shift rehearsal; **b.** closed the kitchen; **c.** Unfolding the kitchen during shift rehearsal; **d.** Unfolding the kitchen during shift rehearsal; **e.** Moving to the next scene with the kitchen being struck and the hutch turned around and opened by stagehands; **f.** Moving to the next scene with the kitchen being struck and the hutch turned around and opened by stagehands; **g.** Final Exterior look.





b.)



c.)

(Fig. cont.)



d.)



e.)

(Fig. cont.)





f.)



g.)

**APPENDIX C: *LMNOP*- A NEW MUZICAL COSTUME PAPERWORK  
AND PROCESS**



**a.**

**Figure C.1. a.** Idea 1: Example of upcycled/asymmetrical research for collage. Photo by Creole Sha; **b.** Examples of Nazi uniforms for LUG collage. Photo by Cory Doctorow; **c.** Idea 2: Example of trompe l'oeil research. Photo by Tibald, **d.** Idea 3: Example of 1950-1960 research. Photo by Bestvintage.  
(Fig. cont.)





b.

(Fig. cont.)



c.

(Fig. cont.)





d.



**Figure C.2.** Color sketch of Ella with Trompe L'oeil idea with watercolor pencils and markers.



**Figure C.3.** Sketch of Ella in 1950's/1960's-esque costume with ink.



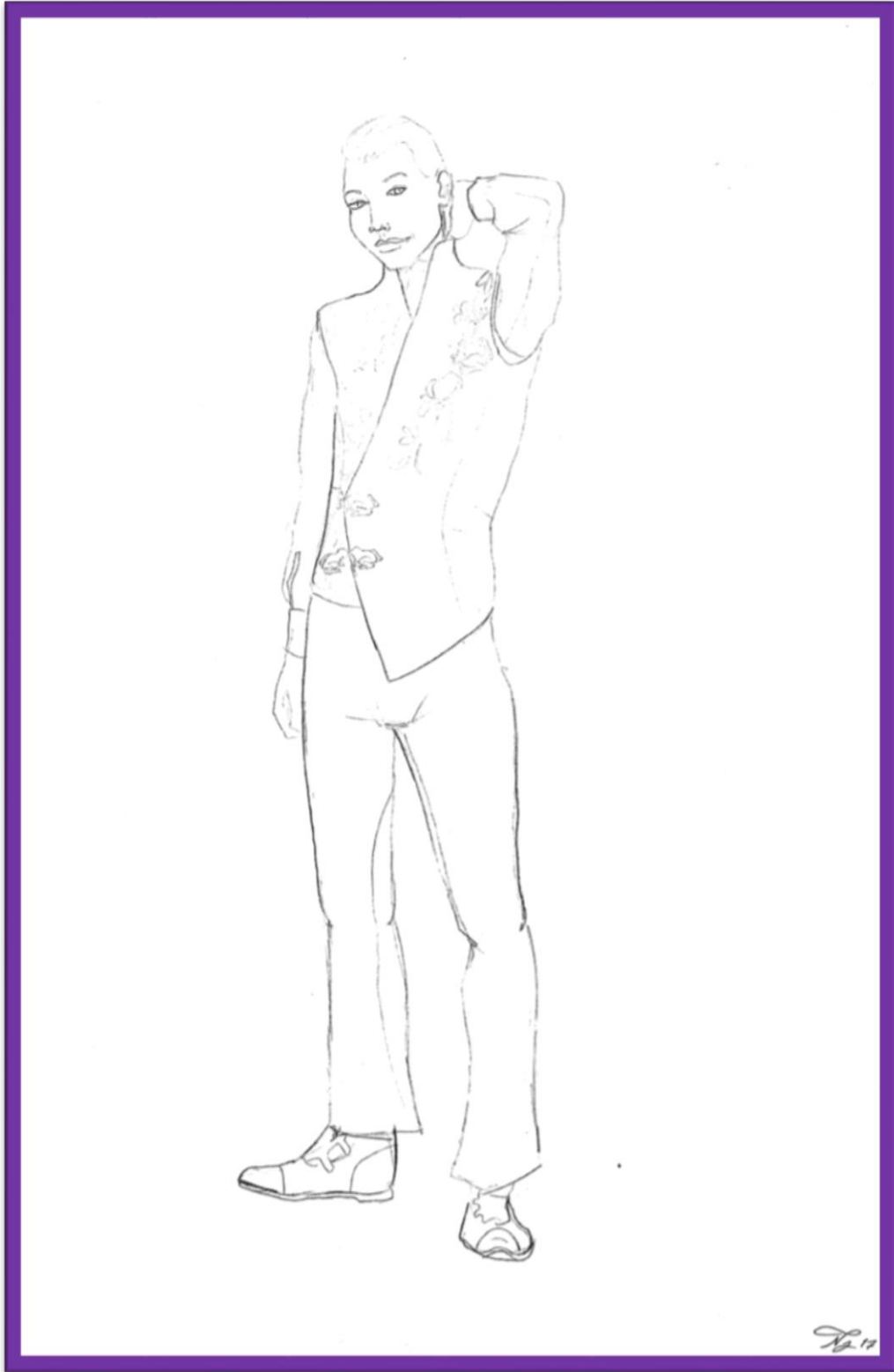
**Figure C.4.** Color sketch of Ella in Upcycled/Asymmetrical look with watercolor pencils and markers.





a.)

**Figure C.5.a.** Ella Minnow Pea; **b.** Nathaniel Warren; **c.** Gwenette Minnow Pea; **d.** Otto Minnow Pea **e.** Agnes Prather; **f.** Eugenia Prather; **g.** Georgeanne Towgate; **h.** LUGs.



b.)

(Fig. cont.)

c.)



(Fig. cont.)



d.)

(Fig. cont.)



e.)

(Fig. cont.)



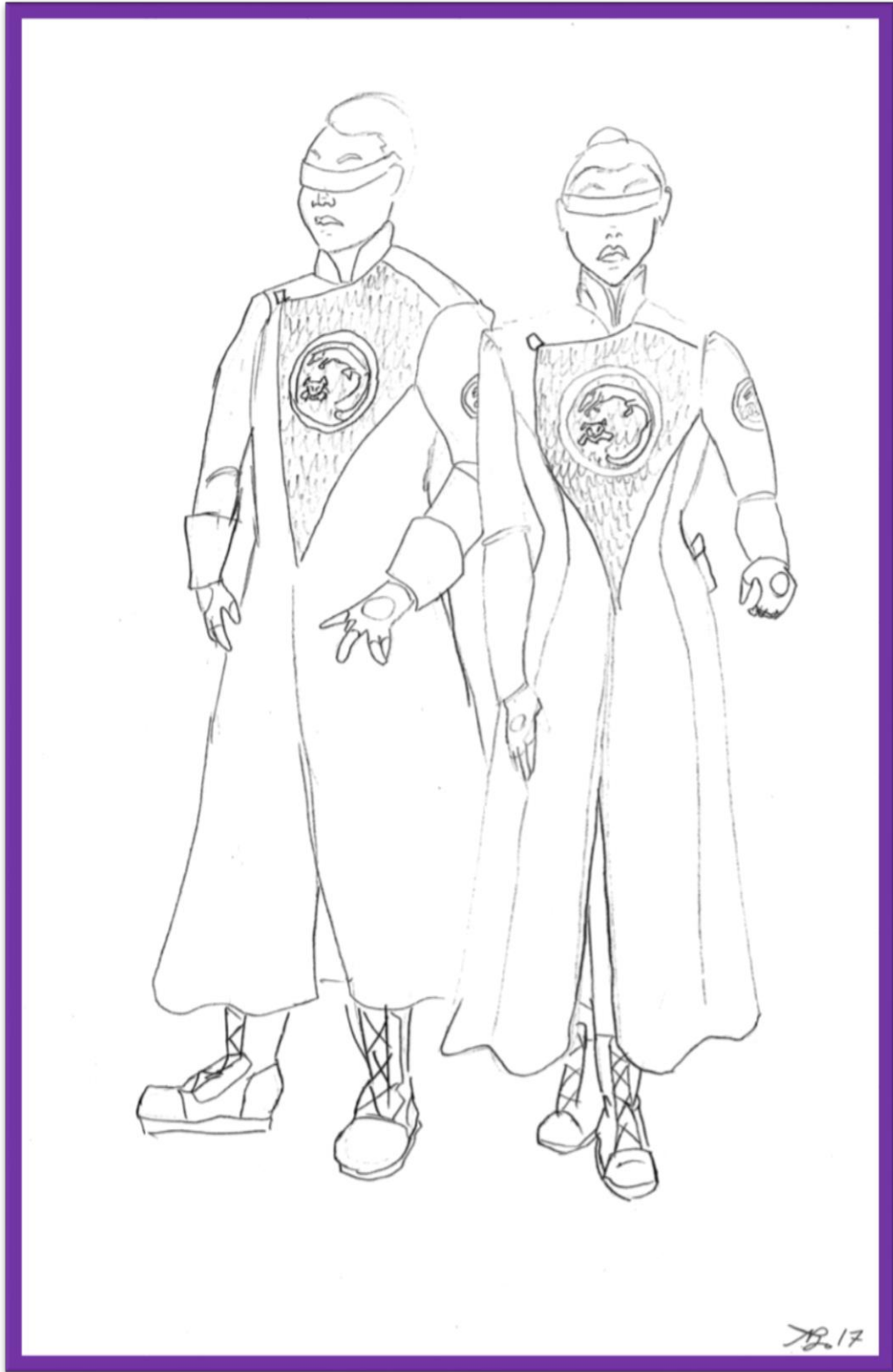
f.)

(Fig. cont.)



8.)

(Fig. cont.)



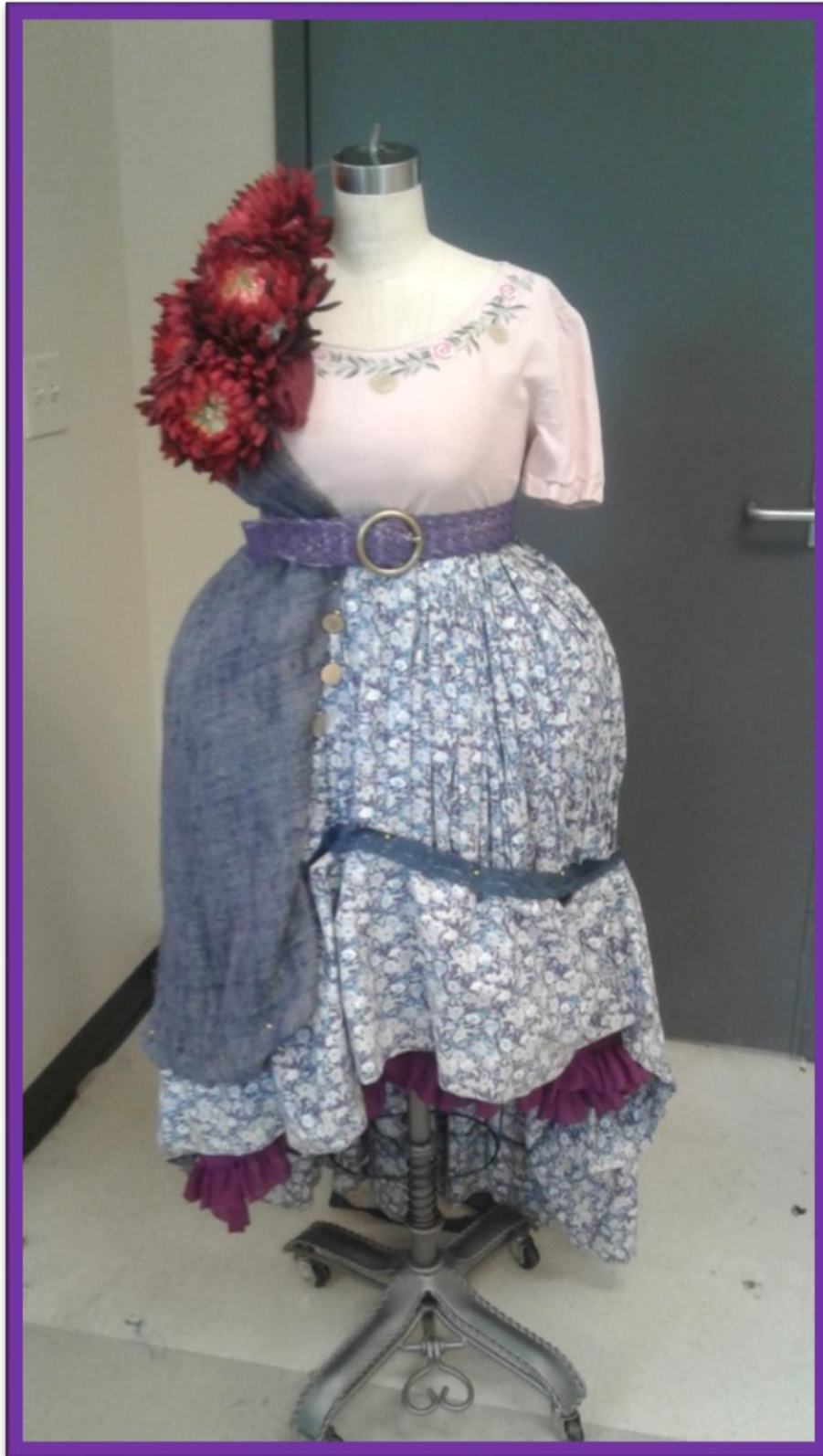
h.)





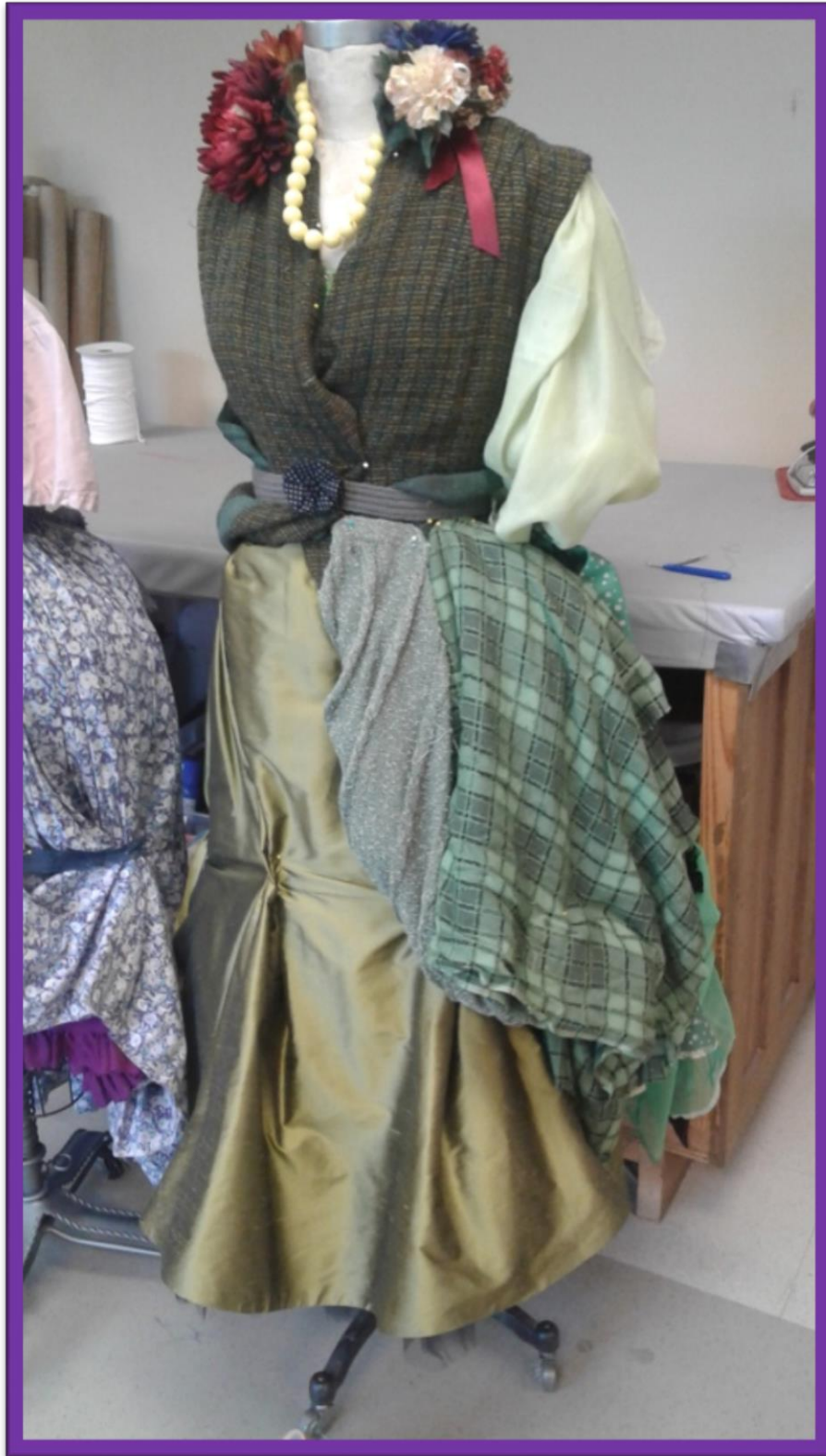
a.)

**Figure C.6.a.** Nate mock-up to show Holden; **b.** Gwenette mock-up to show Holden. This look has one side styled in first look and other in second look (removed jacket look); **c.** . Agnes mock-up to show Holden. This look has one side styled in first look and other in second look (removed jacket look).



b.)

(Fig. cont.)



c.)

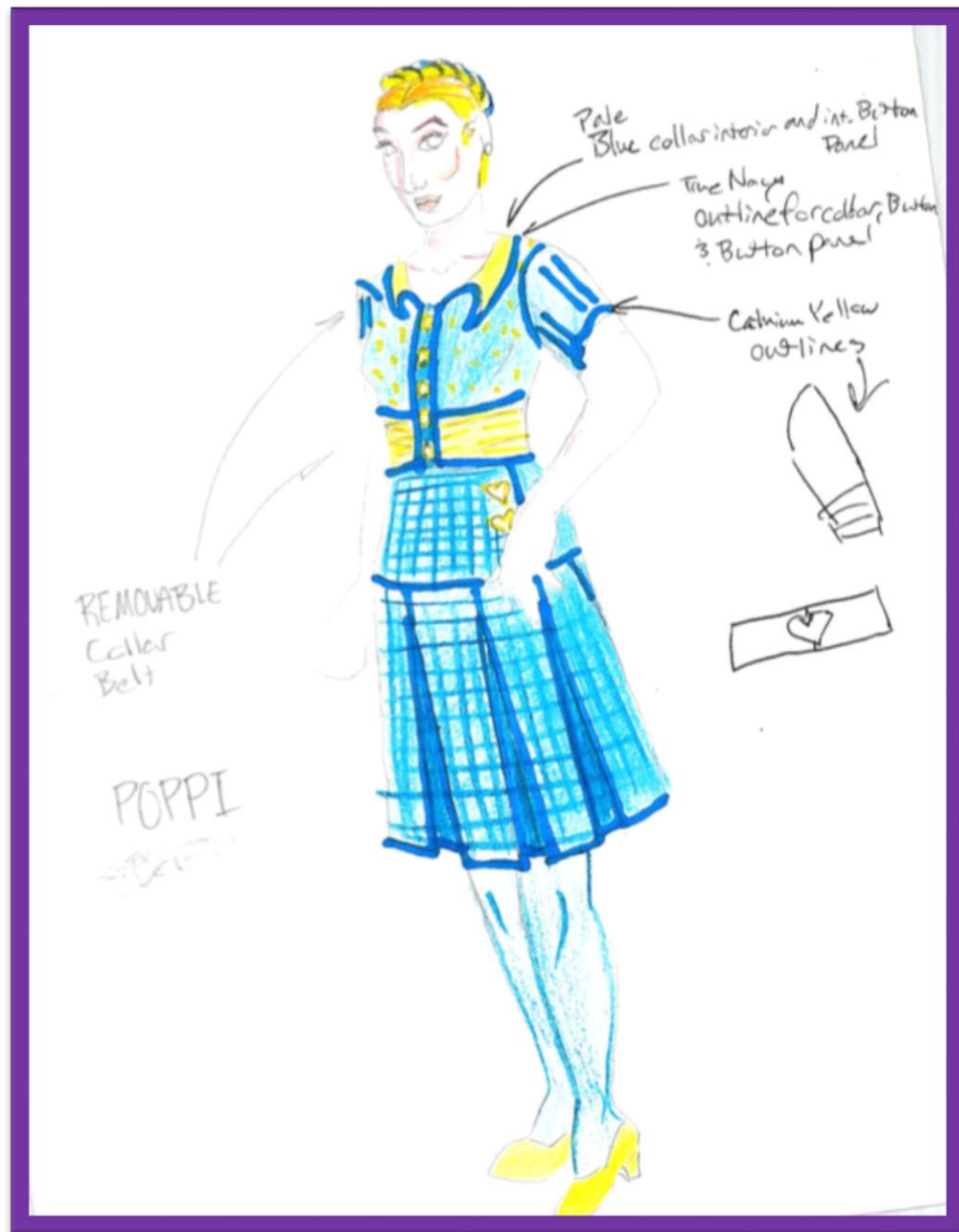


**Figure C.7.** Notes for shopping.



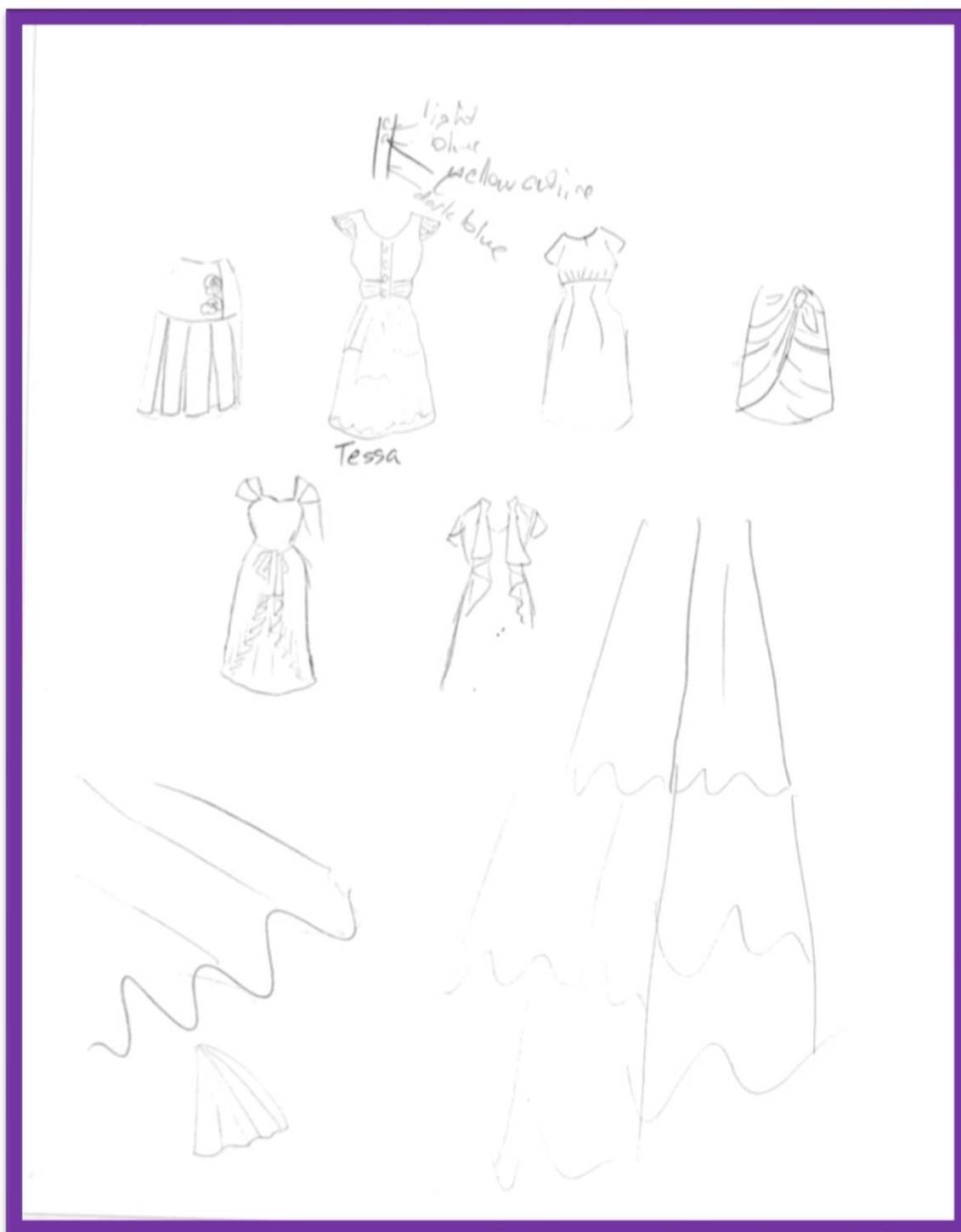
a.)

**Figure C.8.a.** Poppi and Tassie; **b.** Poppi; **c.** Sample ideas given to more advanced students to paint; **d.** Ella Look 1 rendering; **e.** Ella Look 2 rendering; **f.** Nate rendering; **g.** Gwenette rendering; **h.** Agnes rendering; **i.** Peabody rendering; **j.** Eugenia rendering; **k.** Georgeanne rendering;  
**l.** Timmy rendering.  
 (Fig. cont.)



b.)

(Fig. cont.)



c.)

(Fig. cont.)



d.)

(Fig. cont.)





e.)

(Fig. cont.)



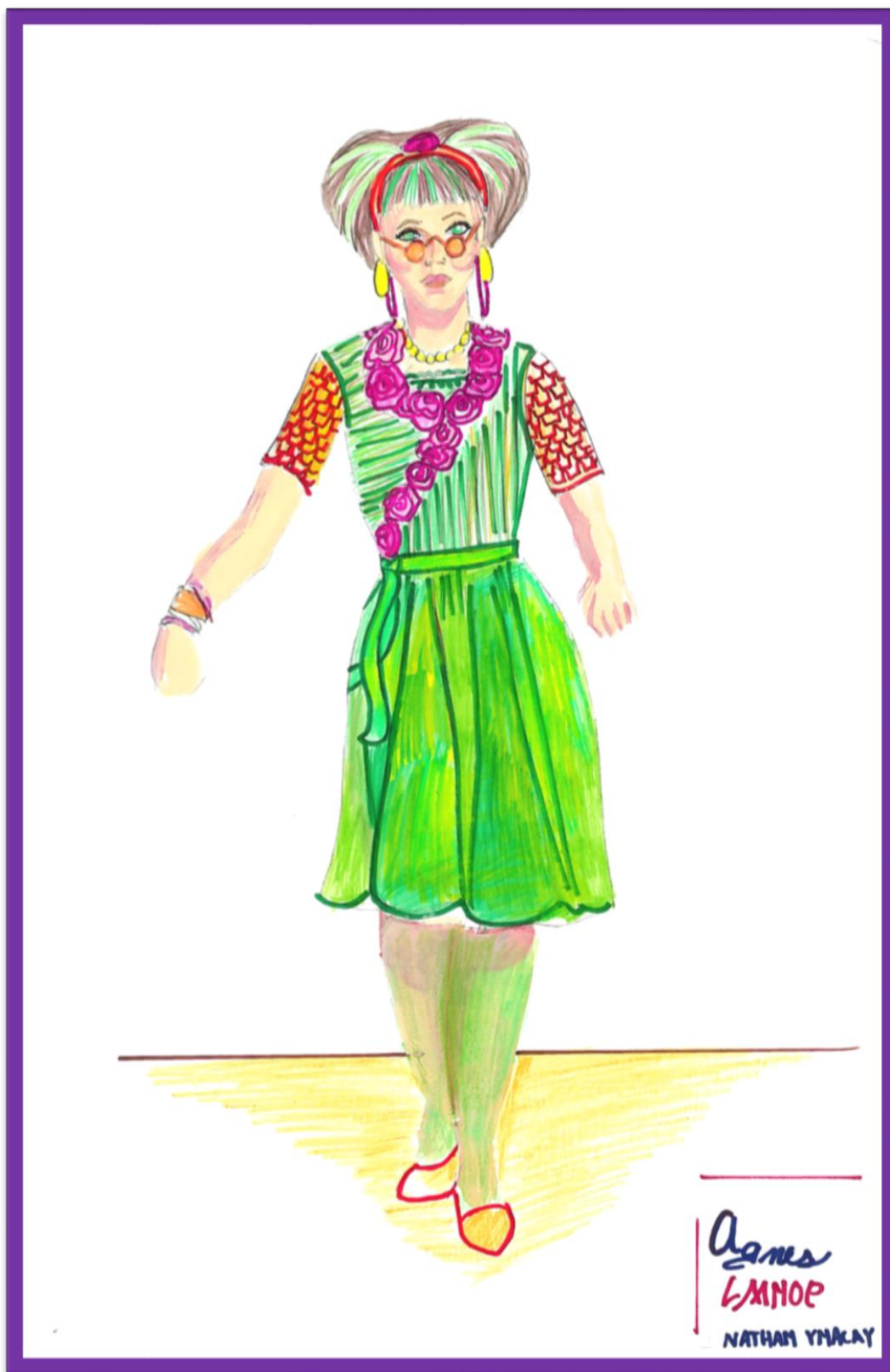
f.)

(Fig. cont.)



g.)

(Fig. cont.)



h.)

(Fig. cont.)

i.)



(Fig. cont.)



j.)

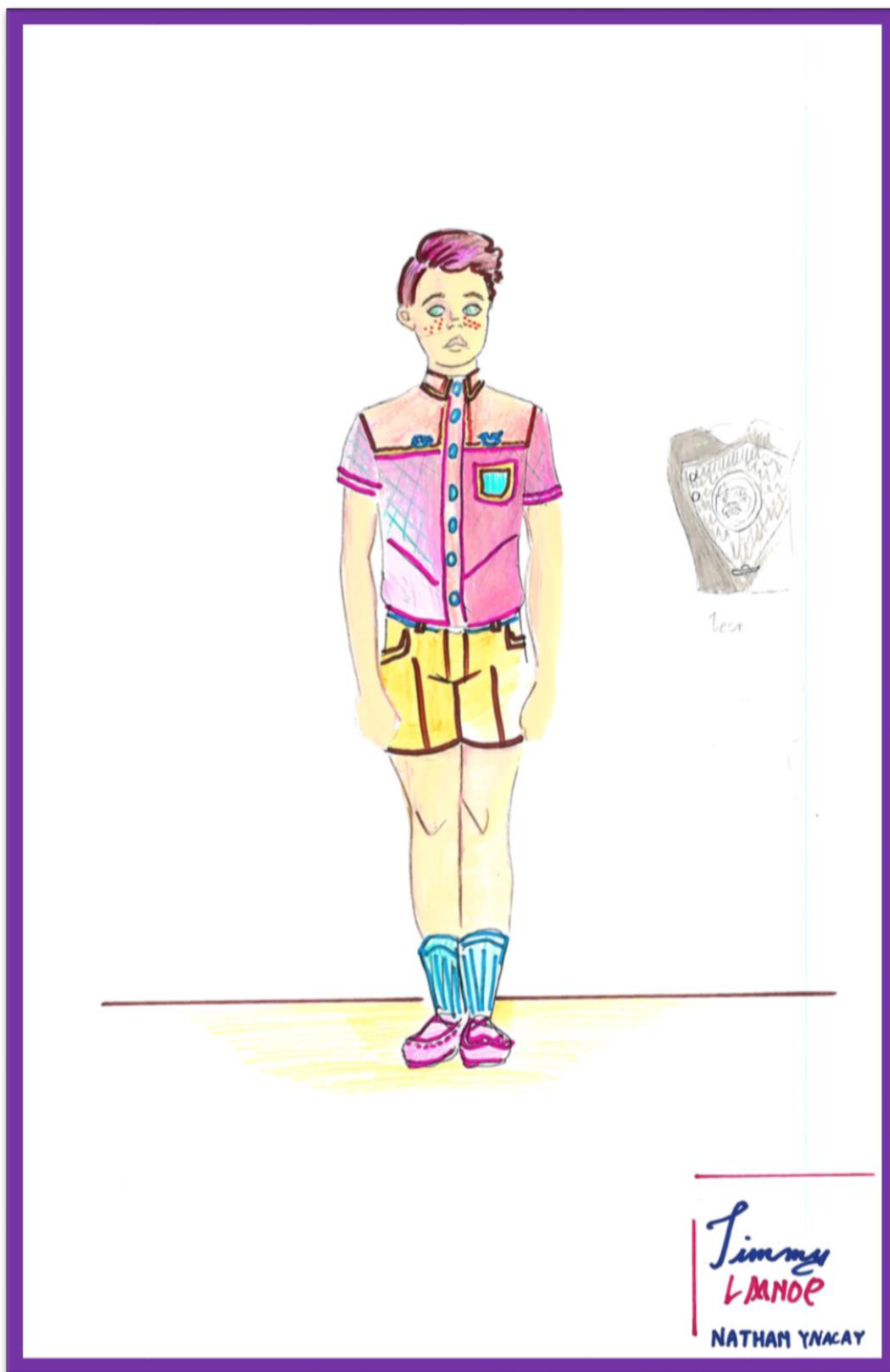
(Fig. cont.)





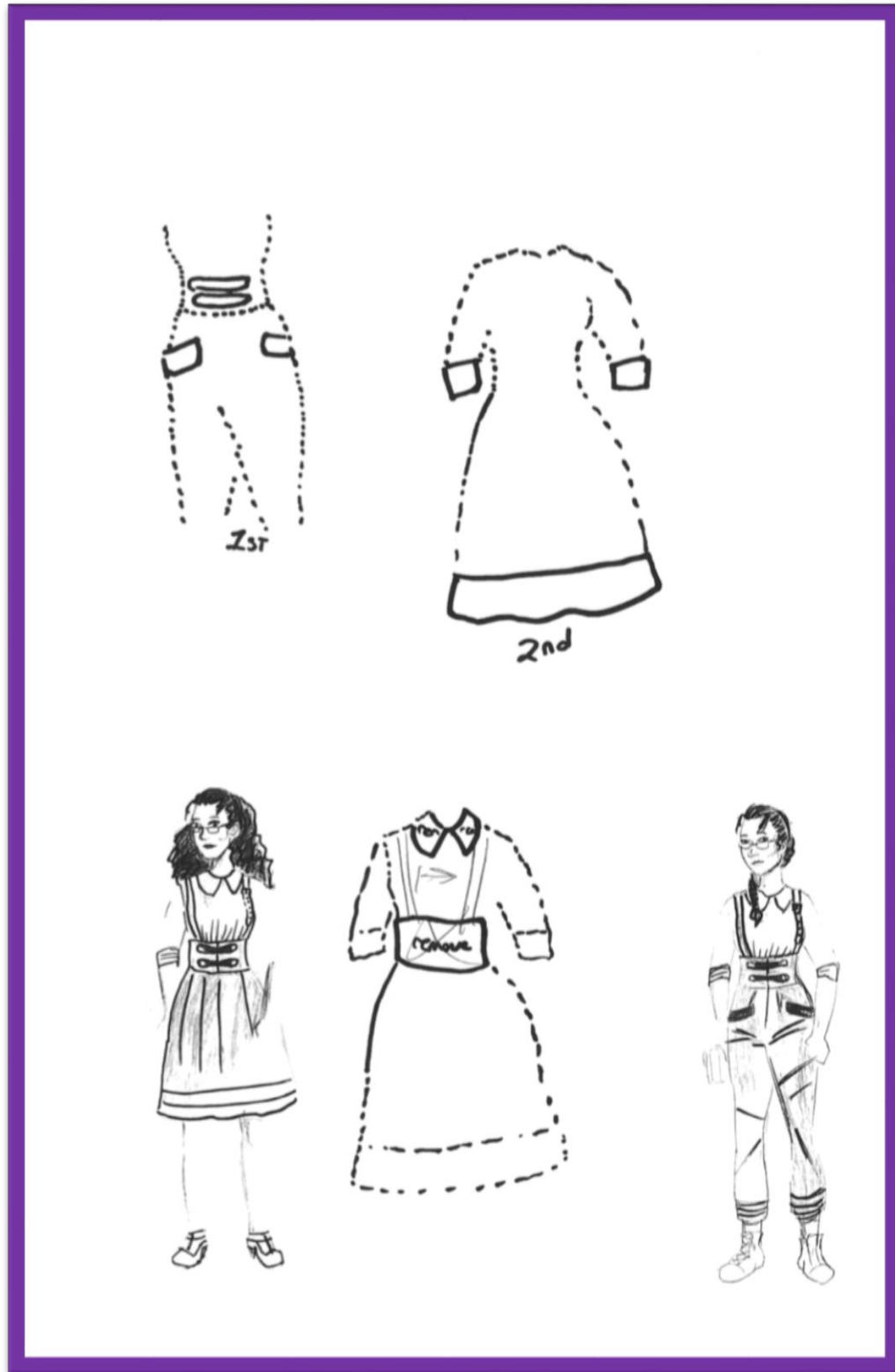
k.)

(Fig. cont.)



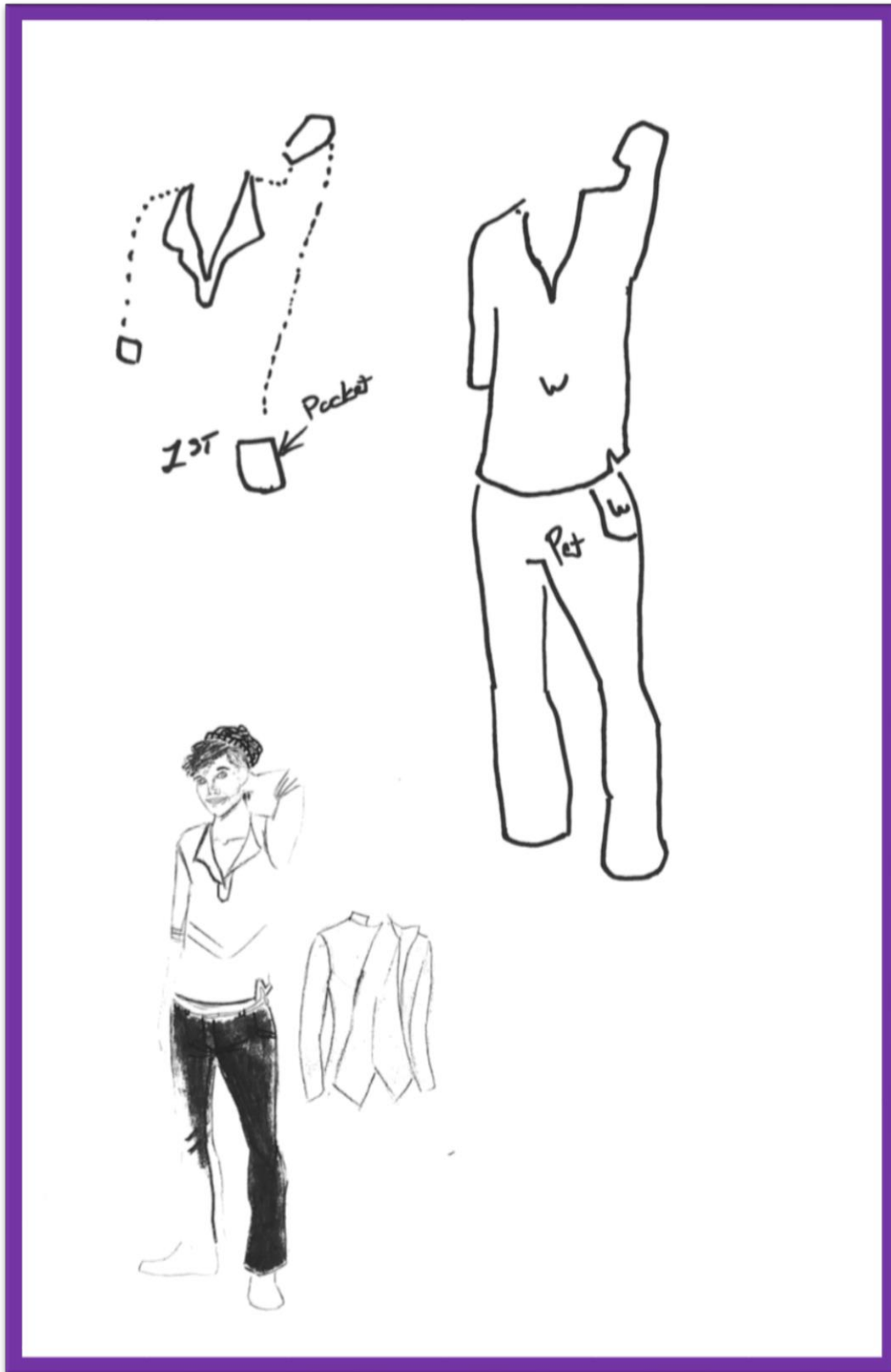
1.)





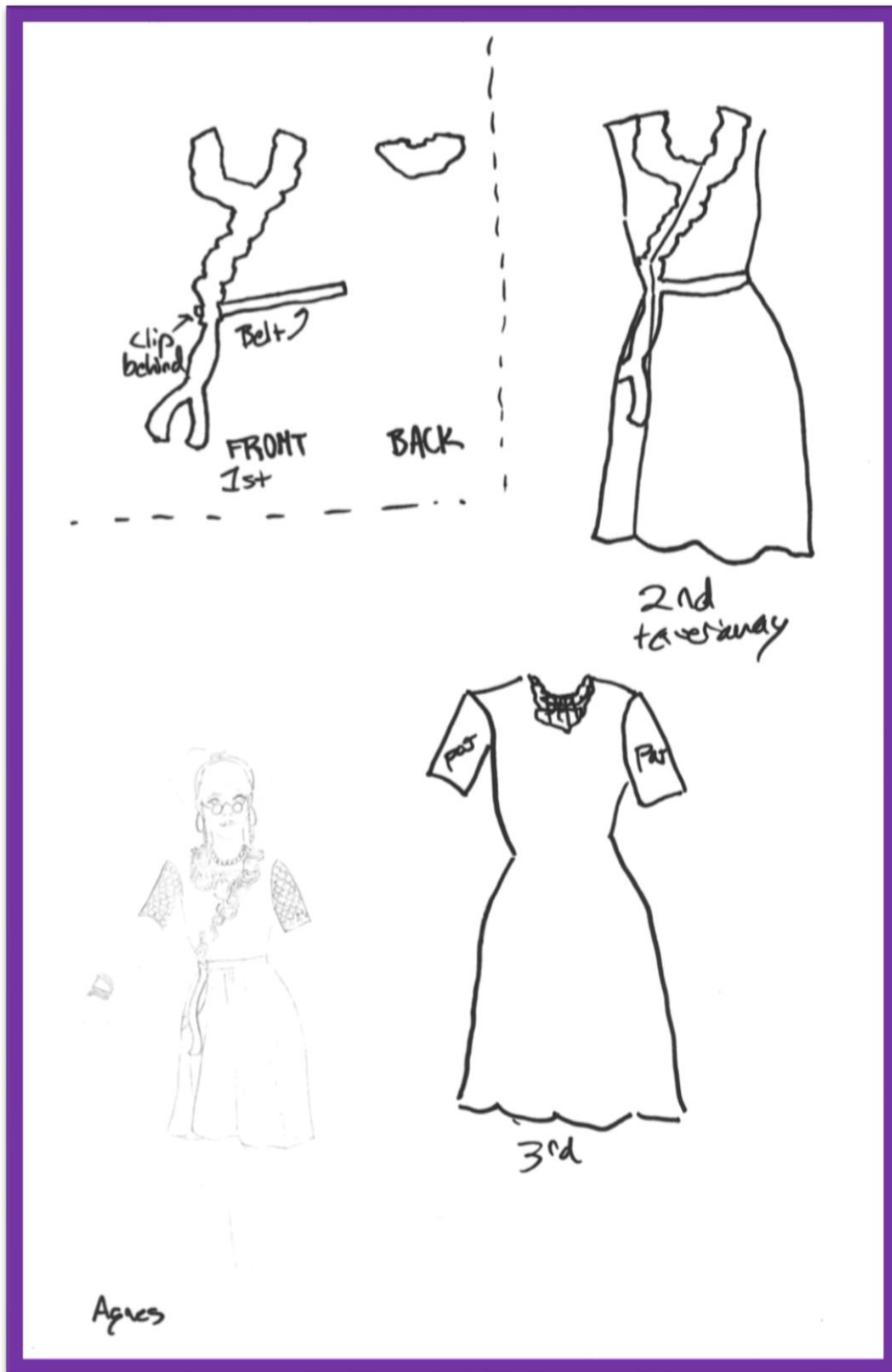
a.)

**Figure C.9.a.** Ella applique guide sheet; **b.** Nate applique guide sheet; **c.** Agnes applique guide sheet; **d.** Georgeanne applique guide sheet; **e.** Timmy applique guide sheet.



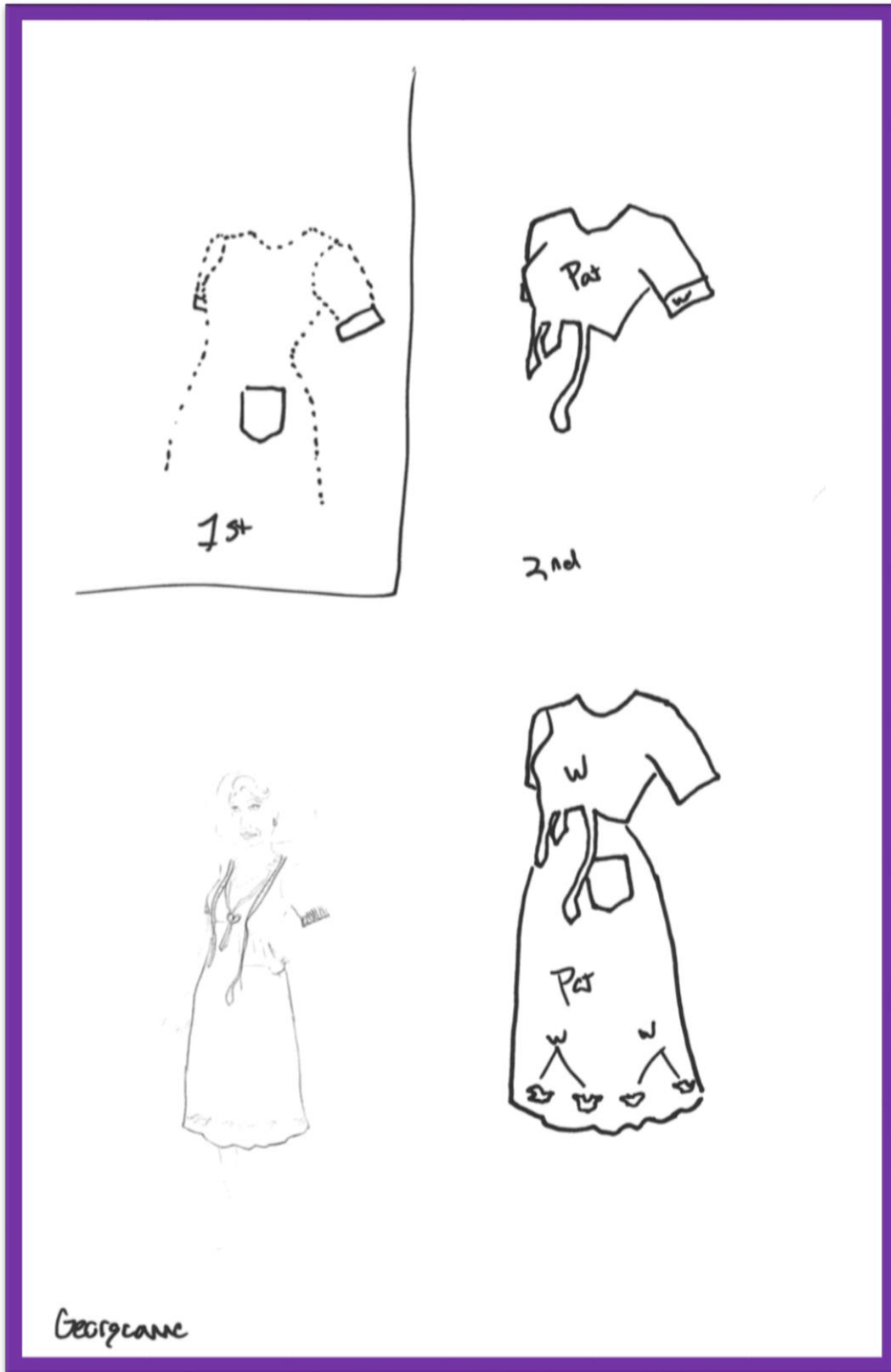
b.)

(Fig. cont.)



c.)

(Fig. cont.)



d.)

(Fig. cont.)



e.)





a.)

**Figure C.10.a.** Ella Look 1; **b.** Ella Look 2; **c.** Nate; **d.** Gwenette; **e.** Otto; **f.** Agnes; **g.** Eugenia; **h.** Peabody; **i.** Georgeanne; **j.** LUG; **k.** Pierre/Zach; **l.** Peyton; **m.** Ruth; **n.** Shubert; **o.** Tassie; **p.** Female LUG; **q.** Rori; **r.** Poppi; **s.** Peter; **t.** Head LUG.  
(Fig. cont.)



b.)



c.)

(Fig. cont.)



d.)



e.

(Fig. cont.)





f.



g.

(Fig. cont.)



h.



i.

(Fig. cont.)



j.



k.

(Fig. cont.)





l.



m.

(Fig. cont.)



n.



o.

(Fig. cont.)



p.



q.

(Fig. cont.)





r.



s.

(Fig. cont.)



t.





**a.)**

**Figure C.11.a.** Gwenette's scarf applique painted with acrylic on jersey knit; **b.** Gwenette's jacket painted with acrylic on cotton knit; **c.** Black Lines added to denote the white area to be repainted after dye.  
(Fig. cont.)



b.)

(Fig. cont.)



c.)



**a.)**

**Figure C.12.a.** Stencil of LUGs symbol cut from clear plastic; **b.** LUG's symbol is a more angular version of the Nollopian symbol. Cut a stencil and spray painted in a two step process; **c.** Finished LUG applique; **d.** Finished jacket with addition of alligator skin. This is the only realized texture in the costumes.

(Fig. cont.)





b.)

(Fig. cont.)



c.)

(Fig. cont.)



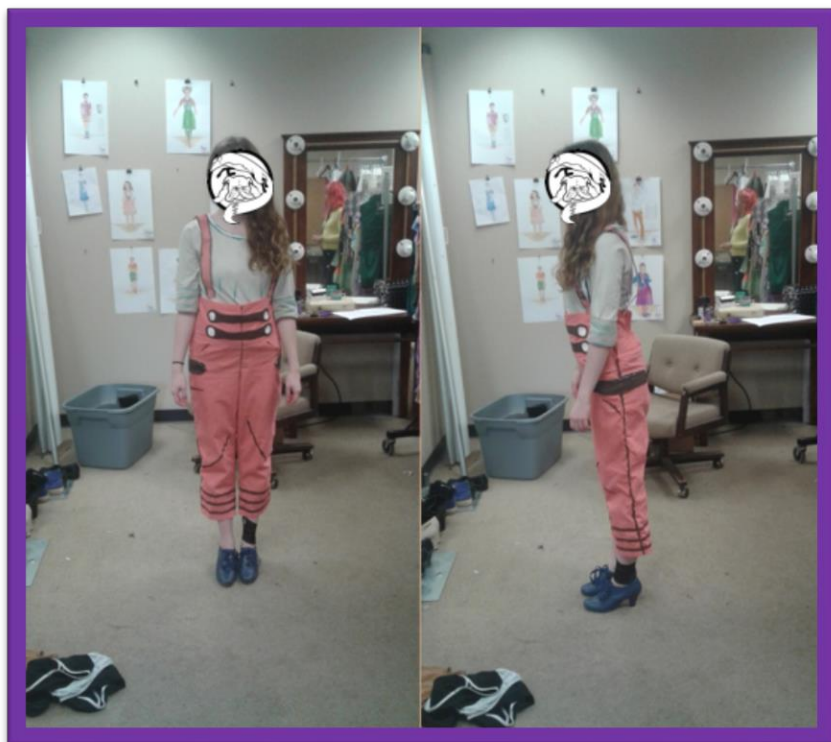
d.)

### Detail of Georgeanne's Costume



**Figure C.13.** Process shot of applique.





a.)

**Figure C.14.a.** Ella Look 1; **b.** Ella Look 2; **c.** Nate Look 2; **d.** Nate Atlantica Coat and Applique Removal; **e.** Gwenette; **f.** Georgeanne; **g.** Timmy Look 1; **h.** Timmy in LUG Vest; **i.** Agnes; **j.** Head LUG; **k.** Otto; **l.** Peter; **m.** Peabody; **n.** Eugenia; **o.** Pierre/Zach; **p.** Peyton; **q.** Ruth; **r.** Shubert; **s.** Tassie; **t.** Female LUG; **u.** Rori; **v.** Poppi; **w.** Crayton; **x.** LUG.  
(Fig. cont.)



b.)



c.)

(Fig. cont.)



d.)



e.)

(Fig. cont.)



f.)



g.)

(Fig. cont.)





h.)



i.)

(Fig. cont.)



j.)



k.)

(Fig. cont.)



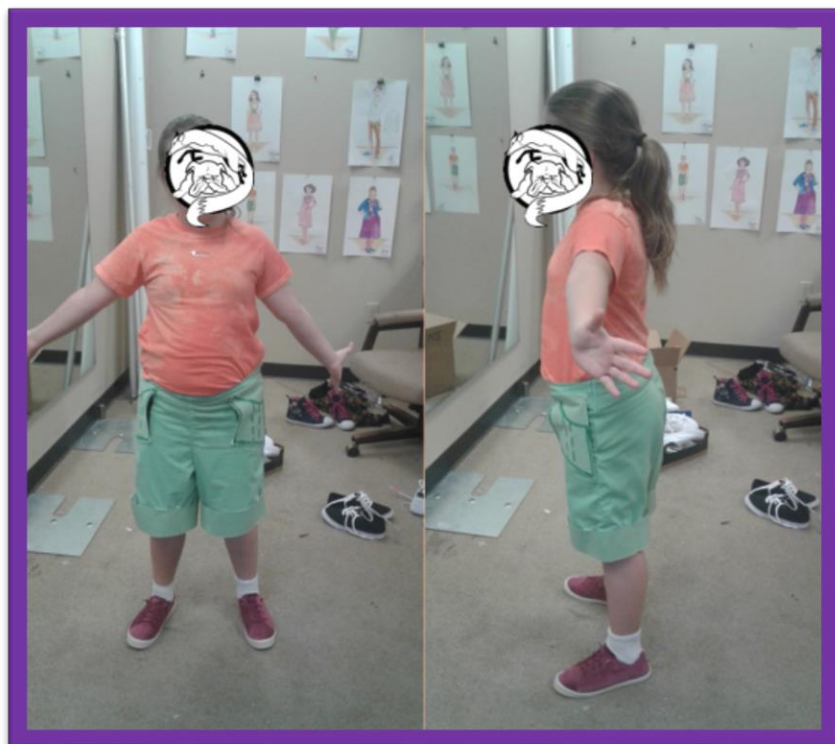
l.)



m.)

(Fig. cont.)





n.)



o.)

(Fig. cont.)





p.)



q.)

(Fig. cont.)



r.)



s.)

(Fig. cont.)



t.)



u.)

(Fig. cont.)





v.)



w.)

(Fig. cont.)



x.)



a.)

**Figure C.15.a.** Before and after Agnes; **b.** Styled Gwennette wig.  
(Fig. cont.)



b.)

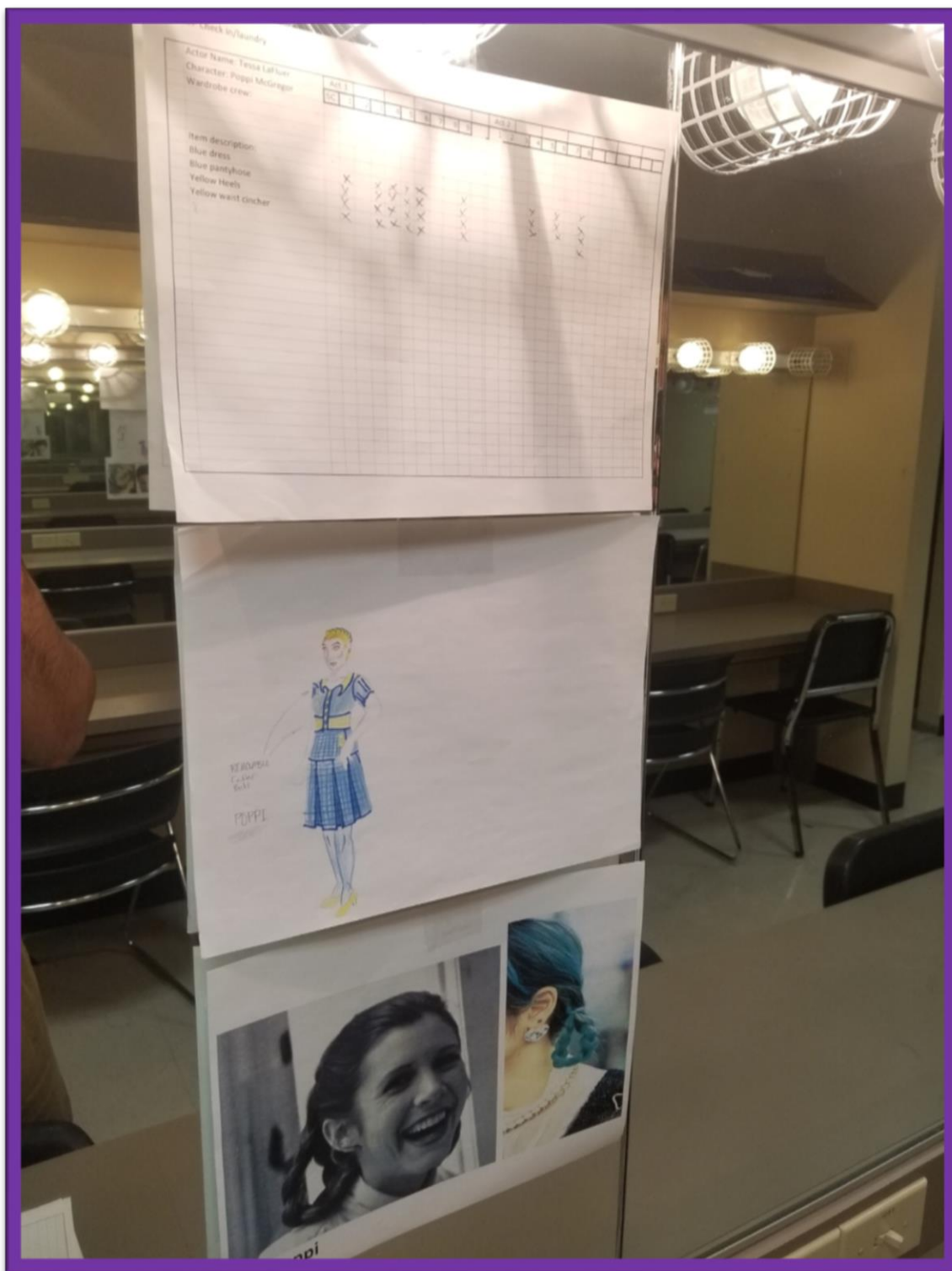






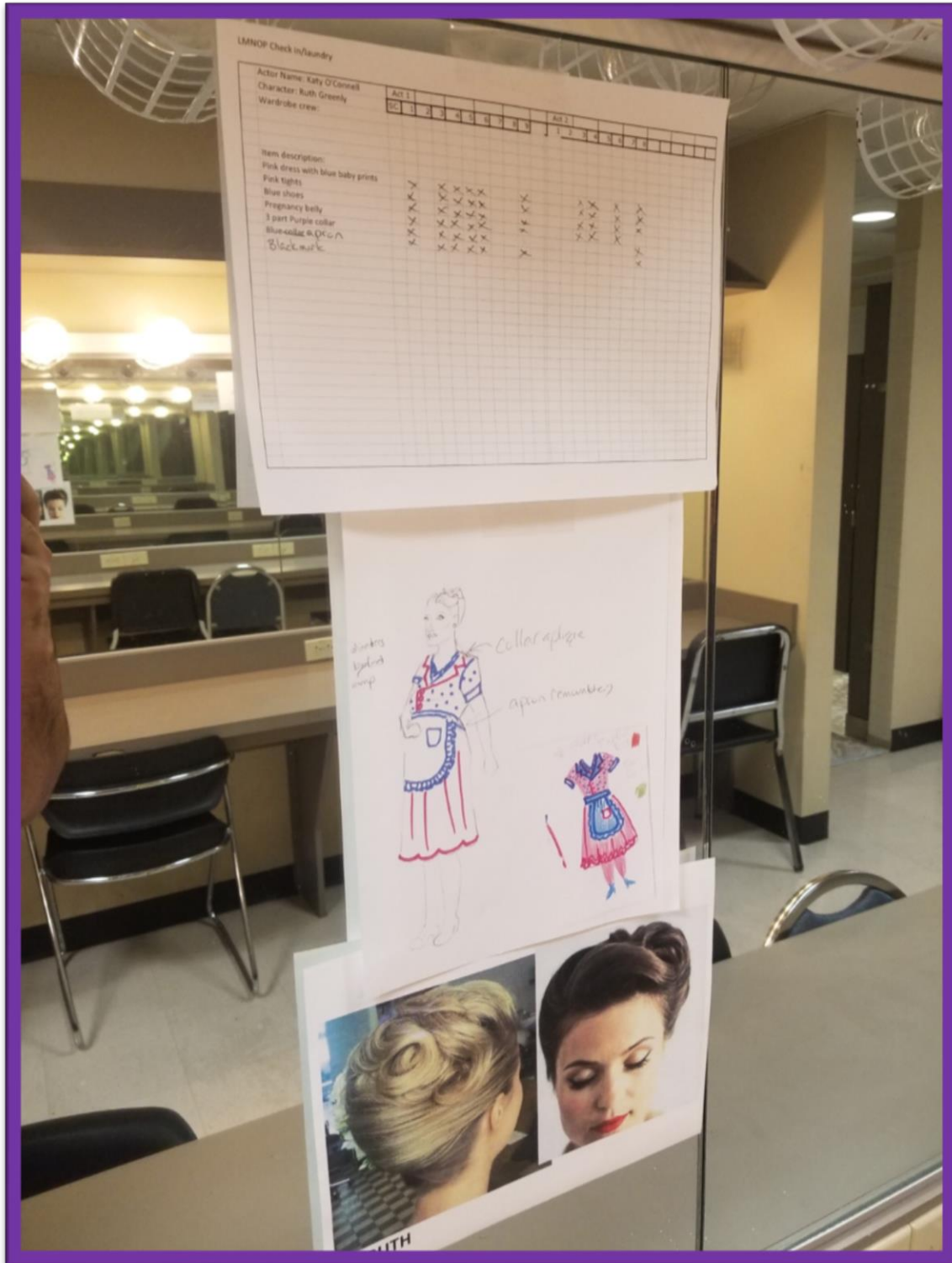


[illegible][illegible]



a.

**Figure C.17.a.** Poppi's mirror. Check-in/Run List (top), Rendering (middle), Hairstyles (bottom); **b.** Ruth's mirror. Check-in/Run List (top), Rendering (middle), Hairstyles (bottom). (Fig. cont.)



b.





**a.**

**Figure C.18.a.** Act I, scene 1. Ella and the Nollopians; **b.** Act I, scene 1. Gwenette, Eugenia, and Timmy; **c.** Act I, scene 2. Ella, Nate, Agnes, and Gwenette; **d.** Act I, scene 5. Nate being flogged; **e.** Act I, scene 5. The Minnow Peas with applique missing; **f.** Act I, scene 5. The Prathers with applique missing; **g.** Act I, scene 5. The O'looleys with applique missing; **h.** Act I, scene 5. Rori and Poppi with applique missing; **i.** Act I, scene 5. The Towgates with applique missing; **j.** Act I, scene 5. The Greenley with applique missing; **k.** Act I, scene 5. LUGs; **l.** Act I, scene 7. Ella's Look 2; **m.** Act I, scene 9. Finale with missing applique; **n.** Act I, scene 9. LUGs and Towgates; **o.** Act I, scene 9. Costumes with missing applique; **p.** Act II, scene 1. LUGs watching over Gwenette and Agnes; **q.** Act II, scene 1. Black marks; **r.** Act II, scene 4. Pier Seven banishing with missing applique; **s.** Act II, scene 4. Pier Seven banishing with missing applique; **t.** Act II, scene 4. Pier Seven banishing with missing applique; **u.** Act II, scene 7. The Towgates' deaths; **v.** Act II, scene 8. Ella's Look 2 with missing applique; **w.** Act II, scene 8. Peace and costumes restored; **x.** Act II, scene 8. Peace and costumes restored; **y.** Act II, scene 8. Peace and costumes restored; **z.** Act II, scene 8. Peace and costumes restored.  
(Fig. cont.)



b.



c.

(Fig. cont.)





d.

(Fig. cont.)



e.

(Fig. cont.)



f.



g.

(Fig. cont.)





h.



i.

(Fig. cont.)



j.



k.

(Fig. cont.)





1.

(Fig. cont.)



m.



n.

(Fig. cont.)





0.

(Fig. cont.)



p.



q.

(Fig. cont.)





r.



s.

(Fig. cont.)



t.

(Fig. cont.)



u.

(Fig. cont.)



v.

(Fig. cont.)





W.



X.

(Fig. cont.)





y.

(Fig. cont.)



**Z.**

## **VITA**

Nathan Ynacay was born in South Florida in 1992. He received a Bachelors of Arts in Theatre with a concentration in Musical Theatre Performance from Palm Beach Atlantic University in May 2015. He intends to graduate with an M.F.A. in Theatrical Design and Technology by August 2018. He has worked for Palm Beach Shakespeare Festival, Palm Beach Atlantic University, New Venture Theatre, Swine Palace Theatre, Playmakers, The Shaw Center for the Arts, and Cortland Repertory Theatre in roles ranging from performance to technical to design. He has presented at USITT 2018 and SETC 2018. He worked as Assistant Costume Shop Manager for LSU and Swine Palace from 2017-2018. He is grateful for all the opportunities afforded him and the teachers who have put up with him through the years. Nathan aspires to become a professor and a working professional in the theatre industry.